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ABSTRACT

This dissertation consists of four studies which identify some areas of difference between viewers who use the film medium in a personally profitable manner and those who use it less well. In Study 1 a theoretical definition of "film analyticity" is developed. An analytical film viewer is defined as an individual who (1) values the film medium for self-enhancement rather than just entertainment, (2) pays attention to coming films and is very selective about which films he chooses to attend, and (3) exhibits critical viewing behavior when he is inside a movie theater. Study 2 operationalizes the theoretical definition in the form of a unique Guttman scalogram. Study 3 examines three kinds of behavioral reaction to film--evaluation, comprehension, and attitude assimilation. Study 4 explores some personal and social characteristics that might differentiate analytical from less analytical film viewers. Results portray the analytical film viewer as an individual who has been interested in and has had experience with the medium since childhood; who, as a child, was around adults with an interest in the medium; and who still goes to many films and enjoys studying about them. As a child, the analytical film viewer attended more cultural and artistic events than his less analytical peers. (Author/SW)

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# FILM ANALYTICITY:

# VARIATIONS IN VIEWER ORIENTATION

by

DEANNA CAMPBELL ROBINSON

A DISSERTATION

Presented to the Department of Speech
and the Graduate School of the University of Oregon
in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy

June 1974

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An Abstract of the Dissertation of

Deanna Campbell Robinson for the degree of Doctor of Philosophy

in the Department of Speech to be taken June 1974

Title: Film Analyticity: Variations in Viewer Orientation

Approved:_____

Glenn Starlin

This dissertation comprises four studies. The purpose of the studies is to identify some areas of difference between viewers who use the film medium in a personally profitable manner and those who use it less well. The knowledge gained in this investigation may be used to develop methods for training people to be astute viewers of film and television.

In Study I a theoretical definition of "film analyticity" is developed. An analytical film viewer is defined as an individual who: (1) values the film medium for self-enhancement rather than just entertainment; (2) pays attention to coming films and is very selective about which films he chooses to attend; (3) exhibits critical viewing behavior when he is inside a movie theater.

In Study II the theoretical definition of film analyticity is operationalized in the form of a unique Guttman scalogram. The composite scalogram consists of three smaller scalograms, each of which comprises one component of film analyticity.

In Study III three kinds of behavioral reaction to film--evaluation, comprehension, and attitude assimilation--are examined. The

different responses of highly analytical and less analytical viewers are observed in relation to three types of film organization: dramatic, documentary, and ambiguous. The relationship between film analyticity and political radicalism is explored also.

In Study IV some personal and social characteristics that might differentiate analytical from less analytical film viewers are explored. One variable investigated is preference for complex stimuli. Other variables include age, sex, college major, past experience with film and choice of self-descriptive adjectives.

Results portray the analytical film viewer as an individual who has been interested in and has had experience with the medium since childhood; who, as a child, was around adults with an interest in the medium; and who still goes to many films and enjoys studying about them. As a child, the analytical film viewer attended more cultural and artistic events (other than film) than did his less analytical peers. As an adult, he perceives himself as liking television better than his friends. He appreciates films which are technically difficult, hard to figure out. He is not as excited by the complexity or novelty of subject matter as he is by the manner in which the subject matter is presented. Although he shows no more ability to comprehend a difficult film immediately after viewing it than less analytical people, he does think about it longer and eventually may reach a greater understanding of the film. He is more willing to attend frustrating films than less analytical film viewers. He is likely to be more radical politically and more self-critical than his less analytical peers.

Analyticity scales could be developed for other media and similar research conducted. Media training programs based on the findings of such research might produce more critically aware consumers and, as a consequence of the consumers' more sophisticated demands, better media products.

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# CHAPTER ONE

## ANALYTICAL ORIENTATION AND THE USE OF TELEVISION AND FILM

In 1929 John Gould Fletcher made the following comments about the rapidly growing young medium of film:

> What will immediately appeal is all that is asked for either by American producers or American audiences. The result is that the few good films America has produced have been good largely through some accidental combination of circumstances, than through any deliberately-achieved aim. . . .
>
> Thus it has happened that mere accident has ruled the production of films from first to last: accident and the demands of the box office. Unconsciously the American film has served as propaganda for the emotional monotony, the naive morality, the sham luxury, the haphazard etiquette, and the acrobatic that are so common in the United States. It has become not American art, but American showmanship.[1]

Thirty years later, Elia Kazan remarked about the infant medium of television:

> The audience is being affected here. It's as if people had nothing to read but Reader's Digest digests of novels. Everything has to be of a certain length, clean, "busy," harmless, acquiescent to be on TV; and audiences are being trained to be able to digest only the predigested. The smog of conventionality, of stereotypes, of wishful thinking, of standard-brand dramas blankets the country. More and more people watch with their minds asleep. Very simply, they develop the habit of staying home. Their minds are drugged.[2]

Fletcher and Kazan reflect the tendency of people critically concerned with the arts to view with skepticism, often scorn, new artistic media. They reflect, also, an eternal debate between supporters of "high" art and defenders of "popular" art.

The debate reached a fevered apex in the 1950's as television triumphantly swept aside radio and film and firmly planted millions of Americans in front of that marvelous glowing box in their living rooms.[3] A decade later Ashley Montagu was still worrying about the harmful consequences of then current television programming:

> Television can make and continue to make a major contribution not by offering viewers programs that will divert them from the main business of life, but by giving them the programs that will help them to live as humanely, richly, and effectively as possible. It is to the achievement of such humanistic ends that television should be primarily dedicated--not so much by giving people what they want as by giving them the best one has to give.[4]

Out of such "television as a window on the world" thinking The Corporation for Public Broadcasting was created in 1968.

The position is an understandable one. Critics of popular media programming fear, with readily observable justification, that if consumers are allowed to dictate what a medium presents, programming will descend to the tastes of the lowest common denominator.[5] That low taste is often based on an ignorance of the alternative types of programming which could be presented.[6]

The defenders of laissez faire in media programming insist that it is autocratic to dictate what is "good" for the people. They fear the establishment of a cultural oligarchy. Herbert Gans wrote:

> The critics of popular culture have translated their private evaluation into a public one. . .arguing that their own antipathy to popular culture justifies a public policy for eliminating it. This translation assumes that everyone should live by the norms embodied in the private evaluations of the critics of popular culture and embrace high-culture standards, but such an assumption is not justified in a democratic and pluralistic society, any more than the similar claims of other taste publics that their standards alone are desirable.[7]

The supporters of letting media audiences determine what they want to view, read, and hear also are justified in their views. After all, people will not consume what they do not want.

Various media philosophers and communication researchers present different sub-arguments but the debate remains essentially the same--should media such as television and film give audiences what they want, i.e., what most people will watch, or should the media try to present more "cultivated" products with the goal of raising the taste of Everyman? It is a pointless question: pointless because it can never be adequately answered.

This thesis attacks the problem through the back door. It advocates the use of the audience to improve programming rather than the use of programming to improve the audience. A basic assumption of current American educational and political systems is that it is necessary for citizens to be well informed and competent participants in a democratic society. With this goal in mind, we require children to spend twelve years or more learning basic communication processes and our cultural and political traditions. Every year, students are placed in English classes where they supposedly learn to evaluate critically the classical literature of our culture. Every year, students are placed in social studies classes where they supposedly learn enough about our political social structure to perform as responsible voters. But outside of school, children, and the adults they become, don't read Dickens; they go to see The Sting or stay home and watch "All in the Family." They don't read newspapers as much as they watch television news shows. In 1971 60 percent of the people surveyed by Roper

listed television as their number one source of information.[8] Yet nowhere do our schools have a planned program for educating students to critically view (and listen to) visual mass media products.

This author recently completed a study which explored the televison and film attitudes of upper-middle class people.[9] Within this single demographic group, there were at least eight sub-groups characterized by different film/television attitudes and behavior patterns. Three major areas of difference among the sub-groups were observed. Members of groups with a more positive orientation toward a medium:

1. regarded the medium (either television or film) as valuable, as capable of providing experiences which the subjects expected to increase their perception or understanding of external stimuli and themselves;

2. were highly selective about which films or television programs they chose to watch and paid enough attention to up-coming films and programs to plan in advance to view a specific film or program;

3. were analytical in their actual viewing behavior and paid attention to the literary, artistic and social aspects of a film or program.

A summary of that study, hereafter referred to as Study I, can be found in Appendix A.

The three differentiating qualities posited in Study I--(1) the value an individual places upon a medium, (2) the attention an individual pays to the medium and the care with which he selects specific products of that medium for his use, and (3) the critical consumption habits he exhibits when he uses the medium--combine to form an individual's general orientation toward a medium. This general orientation continuum was labeled "analyticity". That term was selected because it seemed to reflect use of the medium in a critical manner for self-enhancement. It is important to note that "understanding" is not

restricted to philosophical ideas but can be a new visual or aural perception akin to the understanding a viewer of Michaelangelo's "David" might acquire about the human form and how it can be portrayed.

If a way could be devised to measure an individual's degree of analyticity, it would be possible to investigate how orientation toward a specific medium affects that individual's behavior in regard to the medium. It would be further possible to investigate the potential causes of a person's particular degree of analyticity. Background, demographic, and personality characteristics of more analytical viewers could be compared to those of less analytical viewers. The differences revealed might indicate how people can be educated to be more selective, perceptive, and critical consumers of mass media products.

The ultimate goal of such research should not be a simple raising of general audience tastes to some arbitrarily determined standard. Rather, the aim should be to build a greater awareness among audience members of the persuasive powers of visual media, the verbal and non-verbal language of each medium, the value systems implied by both the content and technique of a specific media product, the program selection aids available to mass media consumers, etc. If we could instill in each school child the three components of analyticity--use of the medium for self-enhancement, critical viewing behavior, and careful planning of what to view--we would not be dictating taste but would instead be increasing each child's ability to use media in a more sophisticated manner. Programming would still be determined by consumers but by <u>critically aware</u> consumers. And we can reasonably expect these new consumers to demand new programming--although their more

perceptive tastes would not necessarily conform to the tastes of current media critics, nor should they. It is not the job of educators to insure that their students love Shakespeare but to see that students are able to deal in a more sophisticated manner with, to profit from, the media products they prefer.

This thesis comprises four research projects. Study I, as noted previously, provides a basis for the notion of analyticity. Study II develops a quantitative measure of analyticity. Study III investigates the correlations between analyticity and actual viewing behavior and Study IV examines the relationships between analyticity and some background, demographic, and personality characteristics. Since we have not discerned whether an individual who is highly analytical toward one medium is highly analytical toward other media, the three latter studies are confined to film analyticity. Film was used as the stimulus medium because it resembles television; it requires some energy expenditure to attend; there is some evidence that film is now a more "intellectual" medium than it used to be and, therefore, is more likely to appeal to analytical people;[10] and it provides satisfactory stimulus material for Study III's hypotheses. Most importantly, a film can be shown to a large group of people without assuming the atmosphere of a laboratory experiment. Television is a difficult medium to use in a controlled field experiment. Subsequent studies will investigate television analyticity specifically. However, within the present research, the author has taken the liberty of frequently speaking in relation to both television and film. Such remarks should be taken as speculation until they are confirmed by future studies.

References

[1]John Gould Fletcher, The Crisis of Film (Seattle: University of Washington Press, 1929), p. 20.

[2]Elia Kazan, in Robert Hughes, (ed.), Film: Book I (New York: Grove Press, 1959), pp. 49-50.

[3]See Bernard Rosenberg and David Manning White, (eds.), Mass Culture: The Popular Arts in America (New York: The Free Press, 1957) for an excellent collection of essays on the pros and cons of mass media and mass culture and Raymond A. Bauer and Alice H. Bauer, "America, 'Mass Society' and Mass Media," Journal of Social Issues, 16 (1960), pp. 3-66 for a critique of the whole debate.

[4]Ashley Montagu, "Television and the New Image of Man," in Floyd W. Matson and Ashley Montagu (eds.), The Human Dialogue (New York: The Free Press, 1967), p. 362.

[5]Bernard Rosenberg, "Mass Culture in America," in Mass Culture, op. cit., p. 5 states:

> There can be no doubt that the mass media present a major threat to man's autonomy. To know that they might also contain some small seeds of freedom only makes a bad situation nearly desperate. No art form, no body of knowledge, no system of ethics is strong enough to withstand vulgarization. A kind of cultural alchemy transforms them all into the same soft currency. Never before have the sacred and the profane, the genuine and the specious, the exalted and the debased, been so thoroughly mixed that they are all but indistinguishable. Who can sort one from the other when they are built into a single slushy compost?

[6]Kaarle Nordenstreng, "Comments on 'Gratifications Research' in Broadcasting," Public Opinion Quarterly, 34 (1970), p. 131 asserts:

> there is an essential contradiction between the goals of information and satisfaction--not only as is predicted in the theory of cognitive dissonance, but also in a more fundamental way: How can an individual be gratified or dissatisfied with something of which he has no previous knowledge?

[7]H. J. Gans, "Popular Culture in America: Social Problem in a Mass Society or Social Asset in a Pluralist Society?," in H. S. Becker, (ed.), Social Problems: A Modern Approach (New York: John Wiley and Sons, 1966), p. 600.

[8]Roper Organization Survey, Television Information Office, New York, 1971. See Robert T. Bower, Television and the Public (New York: Holt, Rinehart and Winston, 1973), pp. 99-101 for further information about the relative news habits and attitudes of American TV and newspaper consumers.

[9]Deanna Campbell Robinson, "An Exploration of Elite Audience Attitudes Toward Television and Theater Movies," unpublished master's thesis, University of Oregon, 1972.

[10]Ibid., Chapter One.

# CHAPTER TWO

## STUDY II: A SCALE FOR MEASURING FILM ANALYTICITY

In preparation for an exploration in Studies III and IV of the differences (social, personal, and behavioral) between people who invest intellectual effort in film-going and those who let images and sounds roll over them, a film "analyticity" scale was developed. "Analyticity" is theoretically defined by its three components: (1) propensity to see film as an intellectually worthwhile activity, (2) awareness of new films and the local availability of both old and new films, and (3) critical viewing behavior.[1]

### Method

The film analyticity scale had to satisfy two criteria. First, it had to represent the tripartite nature of analyticity and, therefore, to reflect two kinds of underlying continua: the continuum beneath each of the three facets and the continuum beneath the combined facets (the analyticity continuum). Second, the items in the final scale had to discriminate between more analytical and less analytical people. Thus, the final scale should give information both about the structure of analyticity and the degree of analyticity possessed by various subjects. Guttman scaling technique seemed to satisfy these requirements because a scalogram maps items and subjects into joint space and provides an internal consistency check.[2]

A unique kind of scalogram was developed in order to reflect the theoretical definition of film analyticity. Three small scalograms were built to represent the three parts of analyticty (the value of the film medium for the subject, the film attention and selection processes of the subject, and the critical viewing behavior of the subject). Each sub-scale was then used as a single item in a composite Guttman scale. Thus, each of the three items in the final film analyticity scale is a small scale which represents one facet of analyticity. Subjects can be placed into one of four categories according to whether their composite scale scores are 0, 1, 2, or 3. No subject with a high score on only one or two of the sub-scales can receive a high composite score since the theoretical definition of analyticity requires a modicum of performance on all three facets. The latter characteristic is the major difference between this scale and one which would merely add a subject's scores on all of the items.

## Procedure

Thirty-six items known to discriminate between more analytic and less analytic subjects were submitted to fifty-six university students enrolled in a basic undergraduate speech course.[3] The subjects represented a wide variety of university majors. Subjects were asked whether they agreed or disagreed with each item. Items were various statements on film behavior or attitude.

The data were repeatedly processed by a Guttman scalogram program which provided item-scale correlation coefficients, error patterns, and the four statistics: coefficient of reproducibility, minimum marginal

reproducibility, percent improvement, and coefficient of scalability.[4] Items with low scale-item correlations or which elicited a large number of error responses were eliminated on each of five analyses until each sub-scale (value, attention-selection, and viewing behavior) reached a minimum coefficient of reproducibility of 0.9 and a minimum coefficient of scalability of 0.6.[5] The three sub-scales and their relevant statistics are presented in Tables 1, 2, and 3.

## Construct Validation of Sub-scales

An advantage of Guttman scaling is that the scales produced have their own internal consistency checks. However, there is no assurance that, given different subjects, the items will continue to arrange themselves in the same order of difficulty. Nor is there any assurance that, given different subjects, the minimum values for the coefficients of reproducibility and scalability will be met. Therefore, the three sub-scales needed to be tested on new subjects to check the consistency of scale performances. Also, an additional check toward construct validation would be achieved by submitting the scales to subjects who could be predicted by other criteria to score high or low on the scale.[6]

Accordingly, the analyticity sub-scales were retested on thirty students enrolled in a film class, thirty-eight students enrolled in a basic business class, and fifteen students enrolled in a more advanced business class. The sub-scale items were expected to conform to their original order of difficulty and to continue to meet the criteria of 0.9 for the coefficient of reproducibility and 0.6 for the coefficient of scalability. Film students were expected to score significantly higher on each sub-scale than business students.

TABLE 1

FILM ANALYTICITY SUB-SCALE "VALUE"
AND RELEVANT COEFFICIENTS

| | ITEM* | ITEM-SCALE CORRELATION** |
|---|---|---|
| 1. | I often talk with other people about the movies we've seen. (pass-yes) | .62 |
| 2. | Most movies are pretty irrelevant in terms of my interests. (pass-no) | .65 |
| 3. | Reading is a more valuable activity than watching films. (pass-no) | .45 |
| | Coefficient of reproducibility | .93 |
| | Minimum marginal reproducibility | .70 |
| | Percent improvement | .25 |
| | Coefficient of scalability | .77 |

*Items are arranged from the least difficult to pass (1) to the most difficult to pass (3). The direction of the pass, either agreement (yes) or disagreement (no) is indicated after the item.
**Biserial.

TABLE 2

FILM ANALYTICITY SUB-SCALE "ATTENTION-SELECTION"
AND RELEVANT COEFFICIENTS

| | ITEM* | ITEM-SCALE CORRELATION** |
|---|---|---|
| 1. | Most movies I go to are not any good. (pass-no) | .47 |
| 2. | If I know in advance that a movie is going to be depressing, I don't go to it. (pass-no) | .36 |
| 3. | The major way I choose which movies I will attend is to check the newspaper theater page and see what's on. (pass-no) | .29 |
| | Coefficient of reproducibility | .92 |
| | Minimum marginal reproducibility | .72 |
| | Percent improvement | .20 |
| | Coefficient of scalability | .70 |

*Items are arranged from the least difficult to pass (1) to the most difficult to pass (3). The direction of the pass, either agreement (yes) or disagreement (no) is indicated after the item.
**Biserial.

TABLE 3

FILM ANALYTICITY SUB-SCALE "VIEWING BEHAVIOR"
AND RELEVANT COEFFICIENTS

| | ITEM* | ITEM-SCALE CORRELATIONS** |
|---|---|---|
| 1. | I rarely enjoy movies with subtitles. (pass-no) | .23 |
| 2. | I always note who directed a film. (pass-yes) | .51 |
| 3. | I have favorite movie photographers. (pass-yes) | .40 |
| | Coefficient of reproducibility | .94 |
| | Minimum marginal reproducibility | .75 |
| | Percent improvement | .19 |
| | Coefficient of scalability | .75 |

*Items are arranged from the least difficult to pass (1) to the most difficult to pass (3). The direction of the pass, either agreement (yes) or disagreement (no) is indicated after the item.
**Biserial.

Results of Construct Validation of Sub-scales

Sub-scale items formed the same pattern of difficulty with one exception. The more advanced business class reversed the "Value" sub-scale items "Most movies are irrelevant in terms of my interests" and "Reading is a more valuable activity than watching movies." Since there were only fifteen students in this class, the sample variability may have caused this discrepancy. However, an equally plausible explanation is that the class contained a high proportion (40 percent) of foreign and minority students who may well think that most American movies are irrelevant to their interests.

The advanced business students also recorded low coefficients (CR = .78 and CS = .29) on the "Attention-Selection" sub-scale. Again, this may be because foreign and minority student movie selection habits differ in some systematic way from those of the average white American college student. Other coefficients associated with the sub-scales "Attention-Selection" and "Viewing Behavior" were satisfactory.

The coefficients for the "Value" sub-scale were rather disappointing. This scale may have suffered from the item "Reading is a more valuable activity than watching movies." Movies may have as much personal value for a student as reading but less academic or professional value. Since the film class concentrated on film as literature, that class might have included a large number of literature majors who value reading (particularly reading which would parallel the content matter contained in films) even more as an activity than the average college student. The low coefficient of scalability for this group of

subjects (CS = .41) may reflect the effect of the reading item. Sub-scale coefficients for each group of subjects and the combined subjects are summarized in Table 4.

As expected, film students scored significantly higher on each sub-scale than business students. Film students particularly valued the film medium more than business students. ($x^2 = 14.76$, $p < .001$) Table 5 gives the relevant chi-squares and significance levels.

## The Development of the Final Film Analyticity Scale

Although the "Value" sub-scale was not regarded as completely satisfactory, the coefficients were felt to be high enough to warrant the development of the final scale. At this point, however, it was decided to correct the scale error patterns in subsequent studies through use of Henry's criteria.[7]

The eighty-three subjects were combined to produce the composite scale. Each sub-scale acts as one item in the final scale; therefore, a division point had to be established between a "pass" and a "fail" for each sub-scale. Since the theoretical definition of analyticity required a minimum score on each facet, a constant division point for all three sub-scales seemed logical. A look at the various score frequencies on the sub-scales plus a preliminary composite scale run using various division points established the score of two as the preferable division point for each item of the final scale. A score of two means that the subject has passed the two least difficult items and failed the third, most difficult, item on a sub-scale. Subjects who scored two or three on a sub-scale "passed" the item which the sub-scale represented on the

TABLE 4

COEFFICIENTS FOR SUB-SCALE CONSTRUCT VALIDATION SAMPLES

| SAMPLE | N | CR* | MRR* | PI* | CS* |
|---|---|---|---|---|---|
| Value Sub-Scale | | | | | |
| Combined students | 83 | .86 | .68 | .18 | .56 |
| Film students | 30 | .89 | .80 | .08 | .41 |
| Basic business students | 38 | .84 | .68 | .16 | .50 |
| Advanced business students | 15 | .91 | .73 | .18 | .67 |
| Attention-Selection Sub-Scale | | | | | |
| Combined students | 83 | .91 | .76 | .15 | .63 |
| Film students | 30 | .91 | .79 | .22 | .71 |
| Basic business students | 38 | .95 | .80 | .15 | .74 |
| Advanced business students | 15 | .78 | .69 | .09 | .29 |
| Viewing Behavior Sub-Scale | | | | | |
| Combined students | 83 | .94 | .70 | .23 | .78 |
| Film students | 30 | .91 | .69 | .22 | .71 |
| Busic business students | 38 | .95 | .74 | .21 | .80 |
| Advanced business students | 15 | .96 | .82 | .13 | .75 |

*CR - Coefficient of reproducibility
MMR - Minimum marginal reproducibility
PI - Percent improvement
CS - Coefficient of scalability

TABLE 5

THE RELATIONSHIP BETWEEN TYPE OF CLASS AND SUB-SCALE SCORES

| CLASS | SCORE 0 or 1 | 2 or 3 | | |
|---|---|---|---|---|
| Attendance-Selection Sub-scale | | | | |
| Business* | 29 | 9 | 38 | $x^2 = 5.13$ |
| Film | 14 | 16 | 30 | $p < .025$ |
| Total | 43 | 25 | 68 | one df, one tailed test<br>$\gamma = .57$ |
| Value Sub-scale | | | | |
| Business* | 31 | 6 | 37 | $x^2 = 14.76$ |
| Film | 10 | 19 | 29 | $p < .001$ |
| Total | 41 | 25 | 66** | one df, one tailed test<br>$\gamma = .81$ |
| Viewing Behavior Sub-scale | | | | |
| Business* | 34 | 4 | 38 | $x^2 = 4.03$ |
| Film | 20 | 10 | 30 | $p < .025$ |
| Total | 54 | 14 | 68 | one df, one tailed test<br>$\gamma = .62$ |

*Basic business students only.
**Two subjects recorded missing data.

composite scale. This division point produced a final scale with a coefficient of reproducibility of .90 and a coefficient of scalability of .64. The scale-item biserial correlations also were satisfactory at this cutting point. Table 6 presents the final scale structure. In this scale, the "Attention-Selection" sub-scale is the easiest item to pass, and the "Viewing Behavior" sub-scale the most difficult item to pass. Numbers on the extreme left of the table represent the score categories. Numbers on the extreme right of the table represent the number of subjects who received each score. At the top of the table are the item labels. Beneath each item label is a "0" column and a "1" column. Subjects in the "0" column failed that item and subjects in the "1" column passed the item. Numbers under each "ERR" and above lower dotted lines in the table represent the number of people who passed an item when they should have failed it (because they failed a less difficult item) or who failed an item when they should have passed it (because they passed a more difficult item). A system recently has been devised to correct these error patterns when the scale is computer scored.

## Further Results

Several other relationships were examined as the analyticity scale was developed. First, chi-square values were computed for the relationship between each sub-scale score and film attendance. Table 7 demonstrates that significantly more students who score three on the "Value" and "Viewing Behavior" sub-scales go to movies at least once a week than

TABLE 6

THE STRUCTURE OF THE FINAL FILM ANALYTICITY SCALE

| ITEM RESP. | Viewing Behavior 0 | Viewing Behavior 1 | Value 0 | Value 1 | Attention-Selection 0 | Attention-Selection 1 | TOTAL |
|---|---|---|---|---|---|---|---|
| | --ERR-- | | --ERR-- | | --ERR-- | | |
| SCALE 3 | 0 | 20 | 0 | 20 | 0 | 20 | 20 |
| | -------ERR | | | | | | |
| SCALE 2 | 27 | 8 | 3 | 32 | 5 | 30 | 35 |
| | | | -------ERR | | | | |
| SCALE 1 | 19 | 0 | 14 | 5 | 5 | 14 | 19 |
| | | | | | -------ERR | | |
| SCORE 0 | 9 | 0 | 9 | 0 | 9 | 0 | 9 |
| SUMS | 55 | 28 | 26 | 57 | 19 | 64 | 83 |
| PCTS | 66 | 34 | 31 | 69 | 23 | 77 | |
| ERRORS | 0 | 8 | 3 | 5 | 10 | 0 | 26 |

STATISTICS

| | |
|---|---|
| Coefficient of Reproducibility | .90 |
| Minimum Marginal Reproducibility | .71 |
| Percent Improvement | .19 |
| Coefficient of Scalability | .64 |

CORRELATION OF COEFFICIENTS**

| | Attensel* | Value | Viewbeh* |
|---|---|---|---|
| Attensel | 1.00 | .42 | .22 |
| Value | .43 | 1.00 | .71 |
| Viewbeh | .22 | .71 | 1.00 |
| Scale/Sub-scale | .23 | .45 | .35 |

*Attensel is sub-scale "Attention-Selection"
Viewbeh is sub-scale "Viewing Behavior"

**Biserial for scale/sub-scale correlation coefficients
Yules Q for inter-item correlation coefficients

students who score two or lower on the scales. "Attention-Selection" scores do not relate significantly to film attendance. The item "The major way I choose which movies I will attend is to check the newspaper theater page and see what's on" may confound the relationship. The idea behind the statement was to discriminate between people who watch for a specific movie to come to town and people who just feel like going to a movie some night and pick the least objectionable one from the newspaper movie page. The item has proved confusing to several subjects high in analyticity. Their immediate movie decisions are based on what is available on the newspaper theater page but they only go to films about which they have knowledge before checking the newspaper schedule. Future versions of the analyticity scale will try to rectify this difficulty.

Second, the relationship between the final film analyticity scale scores and the type of class subjects were enrolled in was checked. As expected, film students scored significantly higher on the final scale than business students ($x^2 = 11.09$, $p < .001$, one df, one-tailed test).

Finally, Kendall and Spearman correlation coefficients were computed for the relationship between the final scale scores and the scores which could be obtained by a straight addition of all items passed. As might be expected, the correlation between the final scale scores and the added item scores is a significant but not perfect one (tau = .59, $p < .001$ and rho = .69, $p < .001$). An example of why the correlation is not perfect is that a subject could obtain a score of seven out of nine on an added item score but only pass two sub-scales on the final scalogram and thereby receive a score of two. Similarly, another subject could gain a score of

TABLE 7

SUMMARY OF CHI-SQUARE VALUES FOR THE RELATIONSHIP BETWEEN FILM ATTENDANCE AND SUB-SCALE SCORES

| SUB-SCALE | $x^2$ | SIGNIFICANCE LEVEL* |
|---|---|---|
| Value | 10.34 | $p < .005$ |
| Attention-Selection | .79 | NS |
| Viewing Behavior | 23.02 | $p < .001$ |

*One degree of freedom, one-tailed test.

six by the added items approach but deserve a score of three on the scalogram because he passed all three sub-scales. Thus, the analyticity structure inherent within the scalogram forces a subject's score to reflect that structure.

## Summary

A scale has been developed which measures the magnitude of a subject's analytical approach to the film medium. Similar scales could be developed to measure analytical approach to other media. It is now possible to correlate a subject's degree of analyticity with specific types of film behavior, his social experiences, and his personality traits. Studies III and IV use the film analyticity scale for that purpose.

References

[1]Deanna Campbell Robinson, "An Exploration of Elite Audience Attitudes Toward Television and Theater Movies," unpublished master's thesis, University of Oregon, 1972.

[2]Clyde H. Coombs, A Theory of Data (New York: John Wiley & Sons, 1964), pp. 226-237 and Robyn M. Dawes, Fundamentals of Attitude Measurement (New York: John Wiley & Sons, 1972), pp. 44-59.

[3]Most of the thirty-six items were extracted from Robinson's 1972 study, op. cit. These items were the most effective discriminators among the various Q-factors generated. A few items were added on the basis of new knowledge gained since the 1972 study.

[4]Norman Nie, Dale H. Bent, and C. Hadlai Hull, Statistical Package for the Social Sciences (New York: McGraw-Hill, 1970), Ch. 16, pp. 196-207. All computations were done on an IBM 360-50 computer at the University of Oregon Computing Center.

[5]Ibid., p. 201. The minimum values for the coefficients mentioned are the criteria used by SPSS for an acceptable Guttman scale. The program makes no attempt to correct errors because of these stringent coefficient values.

[6]Claire Selltiz, et al., Research Methods in Social Relations (New York: Holt, Rinehart and Winston, 1951, 1959 edition), p. 161. Selltiz, et al. state that one way to increase construct validity is to acquire "evidence that different measures of the construct yield similar results...."

[7]Andrew F. Henry, "A Method of Classifying Non-Scale Response Patterns in a Guttman Scale," Public Opinion Quarterly, 16 (1952), pp. 94-106.

# CHAPTER THREE

## STUDY III: THE RELATION OF FILM ANALYTICITY TO VIEWING BEHAVIOR, FILM ORGANIZATION, AND POLITICAL PHILOSOPHY

The film analyticity scale developed in Study II is used in Study III to examine the relationships between general orientation toward film and different kinds of behavioral reaction toward various types of film organization. Additionally, the relationship between analyticity and political philosophy is investigated.

### Levels of Reaction to Film

At least three levels of behavioral reaction to a film are possible. The levels demand varying degrees of commitment to the film.[1] First, a viewer may like or dislike the film. This evaluative judgment requires little intellectual effort on the part of the viewer and may be interpreted as a "gut" reaction based on emotion. Second, a viewer may attempt to analyze the deeper meaning of a film. He may try to discover why the maker of the film constructed it as he did. It is assumed that analysis requires more intellectual involvement from a viewer than simple evaluation because it is more difficult for an individual to explain why he appreciated a film than to state only that he liked it. Furthermore, the effort required to analyze a film's content, technique and/or effect may lead to a better comprehension of a film's "meaning" than mere evaluation of the film's merit.

A third level of behavioral reaction to a film involves a change in viewer attitudes. A viewer can adjust his former attitudes to accommodate those of the filmmaker; he can modify his former attitudes to reject those of the filmmaker; or he can resist any modification of his original attitudes. Since a certain amount of cognitive dissonance may be assumed to be present during any attitude change, such action probably represents greater viewer effort than evaluation or analysis.

## The Reactions of Analytical Viewers to Film

Because analytical viewers value the film medium and expect self-enhancement from it, they probably appreciate films more than less analytical viewers. We also may expect highly analytical individuals to analyze--and, therefore, to comprehend--the content of films more readily than less analytical people, again because analytical people expect to be rewarded (enhanced) as a result of the intellectual effort required to ascertain messages or perceptions offered by films.

Additionally, analytical viewers may like difficult films (films whose meaning is not immediately obvious because of complex content or technique) better than less analytical viewers simply because they enjoy the process of analysis. Highly analytical viewers also can be expected to like difficult films more than less analytical viewers because analytical people see films as intrinsically worthwhile and not merely as entertaining diversions from reality. They, therefore, should be more willing to invest effort in an intellectually demanding film than their less analytical peers in order to derive the potential self-enhancement offered by that film.

Because analytical viewers may comprehend films better than their less analytical peers, they also may be more willing to change or modify their attitudes in response to those demonstrated by a film. Less analytical people may be more rigid in their attitudes simply because they don't understand the film content well enough to assimilate it.

Conversely, we just as reasonably might expect analytical people to base their original attitudes on more extensive use of a greater amount of information. In this case an equally plausible hypothesis would be that analytical film viewers are less likely to change their attitudes in response to a film than less analytical people. For the purpose of this study, however, the hypothesis that analytical people will more readily modify their attitudes than less analytical people is proffered.

## Film Organization and Viewer Reaction

Various aesthetic characteristics of a film make it more or less palatable to a film audience. Overall dramatic organization may be a major factor in the acceptance or rejection of a film by its audience members. Story lines and characters with whom one can identify may make a film more absorbing to viewers. Viewers also may have less trouble following a film with a story line than a film that just presents facts or ideas without a connecting narrative and which lacks characters whose actions and characteristics can be compared to those of the viewer.

The films of Jean-Luc Godard offer a unique chance to study various film organizations because each film of this French director contains essentially the same philosophical message, that of radical Marxist-Maoist politics. Also, Godard's films use similar cinematic techniques. Godard's early movies differ from his later movies mainly in their type of dramatic organization.

If one film from each of three major periods of Godard's evolution is selected, the collection will include: (1) a film that has a story line and characters with whom the audience can identify; (2) a documentary film which has no story line but still contains characters with whom the audience can identify; and (3) an ambiguous half-documentary, half-anecdotal film with characters who represent abstract ideas instead of real people.[2]

The three films used in the experiment are:

1. Two or Three Things I Know About Her (hereafter referred to as Two), 1966, an essentially dramatic film about one day in the life of a Parisian working-class woman.

2. See You at Mao (hereafter referred to as Mao), 1969, a documentary film that uses fictional characters to represent real types of people and particular viewpoints which exist in contemporary British society.

3. Wind From the East (hereafter referred to as Wind), 1969, a movie that is neither a story nor a documentary in which actors and their actions represent abstract political ideas and methods.

## Hypotheses

Use of the three above Godard movies as stimuli makes it possible test the following hypotheses:

Hyp. 1A. All Ss will appreciate (positively evaluate) the story line film more than the documentary film and the documentary film more than the ambiguous film.

Hyp. 1B. Highly analytical Ss will appreciate each of the movies more than less analytical Ss.

Hyp. 2A. All Ss will be able to comprehend (successfully analyze) the story line film better than the documentary film and the documentary film better than the ambiguous film.

Hyp. 2B. Highly analytical Ss will comprehend each film better than less analytical Ss.

Hyp. 3A. All Ss will experience greater attitude change after viewing the story film than after viewing the documentary and greater attitude change after viewing the documentary than after viewing the ambiguous film.

Hyp. 3B. Highly analytical Ss will experience greater attitude change than less analytical Ss after viewing each film.

Since the Godard movies are concerned with radical political attitudes, they also provide the opportunity to test whether or not highly analytical people are more radical than less analytical people. Ss in Study I who exhibited a more analytical orientation toward film frequently were politically liberal or radical. Therefore, a highly analytical Ss in the present study should be more radical politically than less analytical Ss.

## Subjects

Three hundred fifty-five university male and female undergraduates enrolled in basic speech classes acted as Ss. They represented a wide

range of university majors although the highest percentage (36%) were business majors. Most Ss were eighteen or nineteen years old (66%) although their ages extended past twenty-two. Table 8 summarizes these data. Ss were assigned randomly to either the control or experimental group for one of the Godard films.

## Method

A modified post-test only design was used. This design was preferred to a pre-test/post-test design because of the danger of biasing Ss if they were given attitude tests before the film screenings.[3] Control Ss responded to the film analyticity scale and the attitude tests before each film screening and provided personal data after the screening. Experimental Ss completed the film analyticity, attitude, comprehension, and appreciation tests after each screening and provided personal data before the screenings.

Two types of attitude tests were used. A "content specific" test comprising eight items was developed for each film. Items were constructed from what Godard has said about each film and from its script.[4] Nettler and Huffman's 1957 "R-C" (radicalism-conservatism) scale was used for a "content general" attitude test for all three films.[5] All attitude items were arranged as six-point Likert items in order to conform to Nettler and Huffman's scoring system for the R-C scale.

The evaluation test for each film comprised ten multiple choice items based on what appeared to be a general consensus by critics on the content of each film.[6] Appreciation was checked by a Likert-type

TABLE 8A

AGES OF STUDIES III AND IV SAMPLE

| GROUP | | AGE 17 | 18 | 19 | 20 | 21 | 22 and over | N |
|---|---|---|---|---|---|---|---|---|
| Experimental Groups | Mao | 0 | 22 | 10 | 12 | 3 | 3 | 50 |
| | Two | 2 | 25 | 17 | 8 | 3 | 5 | 60 |
| | Wind | 3 | 19 | 8 | 5 | 1 | 4 | 40 |
| | Subtotal | 5 | 66 | 35 | 25 | 7 | 12 | 150 |
| Control Groups | Mao | 1 | 18 | 8 | 6 | 4 | 9 | 46 |
| | Two | 0 | 29 | 9 | 7 | 3 | 13 | 61 |
| | Wind | 0 | 34 | 8 | 8 | 3 | 6 | 59 |
| | Subtotal | 1 | 81 | 25 | 21 | 10 | 28 | 166 |
| | Total | 6 | 147 | 60 | 46 | 17 | 40 | 316 |

TABLE 8B

COLLEGE MAJORS OF STUDIES III AND IV SAMPLE

| GROUP | MAJOR | Professional School | Business | Undecided | PE/ Recreation | Social Science | Art | Humanities | Science Math | N |
|---|---|---|---|---|---|---|---|---|---|---|
| Experimental Groups | Mao | 7 | 19 | 7 | 1 | 5 | 8 | 1 | 2 | 50 |
| | Two | 5 | 23 | 12 | 3 | 9 | 3 | 1 | 3 | 59 |
| | Wind | 6 | 12 | 5 | 5 | 4 | 2 | 1 | 4 | 39 |
| | Subtotal | 18 | 54 | 24 | 9 | 18 | 13 | 3 | 9 | 148 |
| Control Groups | Mao | 12 | 14 | 5 | 6 | 3 | 3 | 2 | 0 | 45 |
| | Two | 13 | 29 | 11 | 1 | 3 | 0 | 0 | 4 | 61 |
| | Wind | 9 | 16 | 12 | 9 | 3 | 7 | 0 | 3 | 59 |
| | Subtotal | 34 | 59 | 28 | 16 | 9 | 10 | 2 | 7 | 165 |
| | Total | 52 | 113 | 52 | 25 | 27 | 23 | 5 | 16 | 313 |

multiple choice question. Appendix B contains copies of all tests. Appendix C contains inter-item, scale-item, and inter-scale correlations for all the attitude tests used in this study.

## Film Analyticity Scores

The first step in scoring the various tests was to compute the item order and score frequencies for the film analyticity sub-scales. The items formed the same difficulty patterns as they had in the scale development experiments reported in Study II. Coefficients for sub-scale "viewing behavior" were excellent. Coefficients for sub-scales "attention-selection" and "value" were not as high as they should be. Therefore, Henry's criteria were employed to correct error patterns in the sub-scales.[7] Tables 9-11 present the item-scale biserial correlations and the relevant sub-scale coefficients. Score frequencies are not provided since they are only important at this point for the purpose of error correction.

The next step in scoring the film analyticity scale was to compute the combined scale frequencies and item (sub-scale) patterns. As had already been observed from the score frequencies for the sub-scales, Ss scored higher on "attention-selection" than on "value" and higher on "value" than on "viewing behavior." The item pattern of the final, combined scale, then, also paralleled that found in the developmental experiments. A score of two or higher on a sub-scale was regarded as an item pass for the final scale.[8]

Since error patterns in the sub-scales had been reassigned to correct pattern scores, each sub-scale allowed for no error. The

TABLE 9

FILM ANALYTICITY SUB-SCALE "ATTENTION-SELECTION"
AND RELEVANT COEFFICIENTS

| | ITEM* | ITEM-SCALE CORRELATION** |
|---|---|---|
| 1. | Most movies I go to are not any good. (pass-no) | .12 |
| 2. | If I know in advance that a movie is going to be depressing, I don't go to it. (pass-no) | -.02 |
| 3. | The major way I choose which movies I will attend is to check the newspaper theater page and see what's on. (pass-no) | .02 |
| | Coefficient of reproducibility | .90 |
| | Minimum marginal reproducibility | .78 |
| | Percent improvement | .12 |
| | Coefficient of scalability | .53 |

*Items are arranged from the least difficult to pass (1) to the most difficult to pass (3). The direction of the pass, either agreement (yes) or disagreement (no) is indicated after the item.
**Biserial.

TABLE 10

FILM ANALYTICITY SUB-SCALE "VALUE"
AND RELEVANT COEFFICIENTS

| | ITEM* | ITEM-SCALE CORRELATION** |
|---|---|---|
| 1. | I often talk with other people about the movies we've seen. (pass-yes) | .06 |
| 2. | Most movies are pretty irrelevant in terms of my interests. (pass-no) | .26 |
| 3. | Reading is a more valuable activity than watching films. (pass-no) | .23 |
| | Coefficient of reproducibility | .88 |
| | Minimum marginal reproducibility | .72 |
| | Percent improvement | .16 |
| | Coefficient of scalability | .56 |

*Items are arranged from the least difficult to pass (1) to the most difficult to pass (3). The direction of the pass, either agreement (yes) or disagreement (no) is indicated after the item.
**Biserial.

TABLE 11

FILM ANALYTICITY SUB-SCALE "VIEWING BEHAVIOR"
AND RELEVANT COEFFICIENTS

| | ITEM* | ITEM-SCALE CORRELATIONS** |
|---|---|---|
| 1. | I rarely enjoy movies with subtitles. (pass-no) | .13 |
| 2. | I always note who directed a film. (pass-yes) | .44 |
| 3. | I have favorite movie photographers. (pass-yes) | .47 |
| | Coefficient of reproducibility | .92 |
| | Minimum marginal reproducibility | .75 |
| | Percent improvement | .17 |
| | Coefficient of scalability | .69 |

*Items are arranged from the least difficult to pass (1) to the most difficult to pass (3). The direction of the pass, either agreement (yes) or disagreement (no) is indicated after the item.
**Biserial.

hierarchy of sub-scale difficulty on the final scale forms a strong pattern; there are not many errors. Therefore, the minimum marginal reproducibility coefficient is unusually high which causes a low percent improvement value and, in turn, a lower than desirable coefficient of scalability. Since the reason for this low coefficient lies in the very strength of the scale patterns, the final scale seems acceptable. Table 12 demonstrates the internal structure of the final, uncorrected, scale.

A clearer picture of what is happening can be gained by looking at the inter-item correlation matrix for the final scale where it can be seen that "attention-selection" and "value" are fairly strongly related but that the relations between those sub-scales and "viewing behavior" are very small (and negative in the case of "value"-"viewing behavior"). It is doubtful, therefore, that any error patterns will occur where a S passes "viewing behavior" but fails either "value" or "attention-selection." "Viewing behavior" is simply a very difficult item for the Ss of this study to pass. This difficulty is reflected by the very large proportion of Ss who scored two on the final scale.[9]

Since it is relatively easy for college students to pay attention to movies because of their age, social habits, and proximity to each other, a high score on "attention-selection" is predictable. And since movies probably are used both as a frequent activity and topic of conversation among young college students who are dating often, it is reasonable to expect students to value the medium for its social advantages.[10] However, valuing the medium for social purposes rather than for self-enhancement is the result of temporary expediency. It

TABLE 12

THE STRUCTURE OF THE FINAL FILM ANALYTICITY SCALE

| ITEM RESP. | | Viewing Behavior 0 | 1 | Value 0 | 1 | Attention-Selection 0 | 1 | TOTAL |
|---|---|---|---|---|---|---|---|---|
| | | --ERR---------- | | -ERR---- | | ---ERR---------- | | |
| S | | | | | | | | |
| C | 3 | 0 | 37 | 0 | 37 | 0 | 37 | 37 |
| A | | -------ERR | | | | | | |
| L | 2 | 186 | 11 | 9 | 188 | 2 | 195 | 197 |
| E | | | | ----ERR | | | | |
| S | 1 | 58 | 2 | 42 | 18 | 20 | 40 | 60 |
| C | | | | | | --------ERR | | |
| O | 0 | 10 | 0 | 10 | 0 | 10 | 0 | 10 |
| R | | | | | | | | |
| E | | -------+---------- | | | | | | |
| SUMS | | 254 | 50 | 61 | 243 | 32 | 272 | 304 |
| PCTS | | 84 | 16 | 20 | 80 | 11 | 89 | |
| ERRORS | | 0 | 13 | 9 | 18 | 22 | 0 | 62 |

STATISTICS

| | |
|---|---|
| Coefficient of Reproducibility | .93 |
| Minimum Marginal Reproducibility | .84 |
| Percent Improvement | .09 |
| Coefficient of Scalability | .57 |

CORRELATION COEFFICIENTS**

| | Attention-Selection | Value | Viewing Behavior |
|---|---|---|---|
| Attention-Selection | 1.00 | .46 | .17 |
| Value | .46 | 1.00 | -.07 |
| Viewing Behavior | .17 | -.07 | 1.00 |
| Scale/Sub-scale | .23 | .11 | .01 |

** Inter-item coefficients are Yules Q.
Scale/sub-scale coefficients are biserial.

is not likely to encourage the intellectual effort required for analytical viewing behavior once inside a movie theater. Critical viewing probably depends more on the intrinsic value individuals place on the film medium than on the temporary social opportunities that the medium may provide. Thus, within a college student sample the scalogram tends to lump two distinct types of film viewers within the "two score" category, those who value film temporarily for its social advantages and those who value film on a more permanent basis for its relevance to their personal philosophy and perceptions. This failing of the analyticity scalogram is a serious flaw in the present study and is examined further in Chapter Five, pages 102-107.

The college student sample used in Study II for the scale development also consisted of basic speech students. However, those students were enrolled in summer school and may have been qualitatively different from those students enrolled in fall term classes. Students in the present study sample had more difficulty with "viewing behavior" than those students who participated in the first part of Study II. The added difficulty of "viewing behavior" for the present sample may be due partly to the high proportion of business majors in the sample. Business majors are not commonly found in literature and art classes and, therefore, might lack the critical training of students who major in liberal arts. In the second part of Study II business students scored significantly lower on the film analyticity scale than film students. Study IV in the next chapter gives more information on the correlations between background variables and analyticity.

The final scale was corrected for errors, also. Corrected scores were then computed for all Ss. Final score frequencies are given in Table 13.

## Other Test Scores

The attitude tests were combined as one large test of twenty-two items. The first eight items differed for each film and formed the content specific test. The next fourteen items were identical for each film and constituted Nettler and Huffman's R-C scale. Ss responded to each item with a 6 for "strongly agree" down to a 1 for "strongly disagree." However, in order to make the scores conform to those generated by Nettler and Huffman, data was recoded to a six point response scale with 0 for "strongly agree" and 5 for "strongly disagree." Thus, a high score indicated a more conservative political philosophy. Missing data, in order to avoid artificially lowering total scores, were recoded to 2.5, a neutral score. Three attitude scores were computed for each S: a combined test total, a content specific test total, and a content general test total.

Comprehension scores were computed by simply adding the number of correct items. Missing data were recorded as item failures since it was assumed a S left an item out because he did not know the answer.

Appreciation scores depended on the answer to the question: Did you like the film?

a. a lot
b. a little
c. didn't like or dislike, felt neutral about it
d. not much
e. not at all

TABLE 13

CORRECTED FINAL SCALE SCORE FREQUENCIES

| SCORE | 0 | 1 | 2 | 3 | TOTAL |
|---|---|---|---|---|---|
| FREQUENCY | 13 | 54 | 225 | 41 | 333 |
| PERCENT | 3.9 | 16 | 68 | 12 | 99.9* |

*rounding error

Choice "a" received a score of 1 and choice "e" a score of 5. Thus, a high score on appreciation indicates dislike of the film.

## Results

Hyp. 1A. All Ss will appreciate (positively evaluate) the story line film more than the documentary film and the documentary film more then the ambiguous film.

Ss were expected to exhibit varying degrees of appreciation for the three films in accordance with varying types of overall film organization. Ss did respond to the movies with significantly different degrees of appreciation. However, they liked Mao (the documentary film) better than Two (the story film) and Two better than Wind (the ambiguous film). Thus, the hypothesis was only partially confirmed because the documentary film was preferred to the story film. Table 14 summarizes the results of the test for this hypothesis.

The varying degrees of appreciation were evident at the screenings of the movies. Although Ss exhibited boredom and frustration at Mao by wiggling in their seats or making occasional whispered comments, only two people left this film before it was over. The whispered comments and restlessness noticeably increased during Two and six people left the film before it was over. During the screening of Wind, there was a full-scale rebellion. Students stomped on the floor and pounded on their desks in unison. They chanted "riot," "strike," and "revolution" and threw paper airplanes and lighted cigarettes through the air. Twenty-nine people left the room before the film was over and many students said afterwards that they would have left if the movie had not been an assignment.[11]

TABLE 14

THE RELATIONSHIP BETWEEN APPRECIATION AND MOVIE

| Movie and Type<br>count<br>row pct<br>col pct<br>tot pct | Mao * documentary | Two * story line | Wind ambiguous | row total |
|---|---|---|---|---|
| Like a lot | 1<br>14.3<br>2.0<br>0.7 | 4<br>57.1<br>6.7<br>2.7 | 2<br>28.6<br>5.0<br>1.3 | 7<br>4.7 |
| Like a little | 11<br>52.4<br>22.0<br>7.3 | 7<br>33.3<br>11.7<br>4.7 | 3<br>14.3<br>7.5<br>2.0 | 21<br>14.0 |
| Neutral | 3<br>31.3<br>10.0<br>3.3 | 7<br>43.8<br>11.7<br>4.7 | 4<br>25.0<br>10.0<br>2.7 | 16<br>10.7 |
| Dislike a little | 16<br>53.3<br>32.0<br>10.7 | 11<br>36.7<br>18.3<br>7.3 | 3<br>10.0<br>7.5<br>2.0 | 30<br>20.0 |
| Dislike a lot | 17<br>22.7<br>34.0<br>11.3 | 31<br>41.3<br>51.7<br>20.7 | 28<br>37.0<br>70.0<br>18.7 | 76<br>50.7 |
| Column total | 50<br>33.3 | 60<br>40.0 | 40<br>26.7 | 150<br>100.0 |
| PERCENT EACH GROUP WHICH LIKED/DISLIKED EACH FILM | | | | |
| Positive | 24.0 | 18.4 | 12.5 | |
| Neutral | 10.0 | 11.7 | 10.0 | |
| Negative | 66.0 | 70.0 | 77.5 | |
| Total | 100.0 | 100.1** | 100.0 | |
| $p < .05$ $x^2 = 19.71$ (10 df) gamma = .29 lambda = .34 | | | | |

*gamma when Mao and Two order is reversed = .13
**rounding error

Hyp. 1B. Highly analytical Ss will appreciate each of the movies more than less analytical Ss.

Hypothesis 1B was supported for Mao and Wind but not for Two. Highly analytical Ss did not appreciate the story line film significantly more or less than less analytical Ss. Table 15 presents the test results for the relationship between analyticity and film appreciation when the films are combined. Tables 16-18 present the test results for the relationship between analyticity and appreciation for Mao, Two, and Wind respectively.

Hyp. 2A. All Ss will be able to comprehend (successfully analyze) the story line film better than the documentary film and the documentary film better than the ambiguous film.

Hypothesis 2A was fully supported. Ss understood Two better than Mao and Mao better than Wind. This finding supports the theory that story line films are more easily comprehended by audiences. Table 19 gives the relevant data.

Hyp. 2B. Highly analytical Ss will comprehend each film better than less analytical Ss.

There was no relationship between analyticity and comprehension. For Mao alone $r = .20$, $p < .09$; for Two alone $r = -.04$, $p < .38$; and for Wind alone $r = -.02$, $p < .46$.[12] An ANOVA which tested the relationship between analyticity and comprehension for the combined films yielded an F value of .46 and F probability of .68. Apparently, Ss, regardless of analyticity, differed little in their comprehension of Two and Wind. However, in view of the results of tests for hypothesis 2A above, Ss probably uniformly comprehended the meaning of Two and uniformly failed to comprehend the meaning of Wind, the most difficult film. Analytical

TABLE 15

THE RELATIONSHIP BETWEEN ANALYTICITY AND APPRECIATION FOR COMBINED MOVIES

| Analyticity Score<br>count<br>row pct<br>col pct<br>tot pct | 0.00<br>1.00 | 2.00 | 3.00 | row total |
|---|---|---|---|---|
| Like a lot | 2<br>28.6<br>7.1<br>1.4 | 3<br>42.9<br>3.0<br>2.0 | 2<br>28.6<br>10.0<br>1.4 | 7<br>4.8 |
| Like a little | 2<br>10.0<br>7.1<br>1.4 | 11<br>55.0<br>11.1<br>7.5 | 7<br>35.0<br>35.0<br>4.8 | 20<br>13.6 |
| Neutral or mixed | 2<br>12.5<br>7.1<br>1.4 | 13<br>81.3<br>13.1<br>8.8 | 1<br>6.3<br>5.0<br>0.7 | 16<br>10.9 |
| Dislike a little | 2<br>6.7<br>7.1<br>1.4 | 25<br>83.3<br>25.3<br>17.0 | 3<br>10.0<br>15.0<br>2.0 | 30<br>20.4 |
| Dislike a lot | 20<br>27.0<br>71.4<br>13.6 | 47<br>63.5<br>47.5<br>32.0 | 7<br>9.5<br>35.0<br>4.3 | 74<br>50.3 |
| Dolumn total | 20<br>19.0 | 99<br>67.3 | 20<br>13.6 | 147<br>100.0 |

$p < .02$ $x^2$ 19.01 (8 df) gamma -.35*

*Dislike = high score. Therefore, the correlation is negative.

TABLE 16

THE RELATIONSHIP BETWEEN ANALYTICITY AND APPRECIATION FOR SEE YOU AT MAO ALONE

| Analyticity Score<br>count<br>row pct<br>col pct<br>tot pct | 0.00<br>1.00 | 2.00 | 3.00 | row total |
|---|---|---|---|---|
| Like a lot | 0<br>0.0<br>0.0<br>0.0 | 1<br>100.0<br>3.2<br>2.1 | 0<br>0.0<br>0.0<br>0.0 | 1<br>2.1 |
| Like a little | 1<br>10.0<br>10.0<br>2.1 | 5<br>50.0<br>16.1<br>10.4 | 4<br>40.0<br>57.1<br>8.3 | 10<br>20.8 |
| Neutral or mixed | 1<br>20.0<br>10.0<br>2.1 | 4<br>80.0<br>12.9<br>8.3 | 0<br>0.0<br>0.0<br>0.0 | 5<br>10.4 |
| Dislike a little | 1<br>6.3<br>10.0<br>2.1 | 12<br>75.0<br>38.7<br>25.0 | 3<br>18.8<br>42.9<br>6.3 | 16<br>33.3 |
| Dislike a lot | 7<br>43.8<br>70.0<br>14.6 | 9<br>56.3<br>29.0<br>18.8 | 0<br>0.0<br>0.0<br>0.0 | 16<br>33.3 |
| Column total | 10<br>20.8 | 31<br>64.6 | 7<br>14.6 | 48<br>100.0 |

$p < .05$ $x^2$ 15.42 (8 df) gamma -.58*

*Dislike = high score. Therefore, the correlation is negative.

TABLE 17

THE RELATIONSHIP BETWEEN ANALYTICITY AND APPRECIATION FOR TWO OR THREE THINGS ALONE

| Analyticity Score<br>count<br>row pct<br>col pct<br>tot pct | 0.00<br>1.00 | 2.00 | 3.00 | row total |
|---|---|---|---|---|
| Like a lot | 2<br>50.0<br>25.0<br>3.3 | 1<br>25.0<br>2.3<br>1.7 | 1<br>25.0<br>11.1<br>1.7 | 4<br>6.7 |
| Like a little | 0<br>0.0<br>0.0<br>0.0 | 6<br>85.7<br>14.0<br>10.0 | 1<br>14.3<br>11.1<br>1.7 | 7<br>11.7 |
| Neutral or mixed | 0<br>0.0<br>0.0<br>0.0 | 6<br>85.7<br>14.0<br>10.0 | 1<br>14.3<br>11.1<br>1.7 | 7<br>11.7 |
| Dislike a little | 1<br>9.1<br>12.5<br>1.7 | 10<br>90.9<br>23.3<br>16.7 | 0<br>0.0<br>0.0<br>0.0 | 11<br>18.3 |
| Dislike a lot | 5<br>16.1<br>62.5<br>8.3 | 20<br>64.5<br>46.5<br>33.3 | 6<br>19.4<br>66.7<br>10.0 | 31<br>51.7 |
| Column total | 8<br>13.3 | 43<br>71.7 | 9<br>15.0 | 60<br>100.0 |

$p < .30$ $x^2$ 10.93 (8 df) gamma .03

TABLE 18

THE RELATIONSHIP BETWEEN ANALYTICITY AND APPRECIATION FOR WIND FROM THE EAST ALONE

| Analyticity Score<br>count<br>row pct<br>col pct<br>tot pct | 0.00<br>1.00 | 2.00 | 3.00 | row total |
|---|---|---|---|---|
| Like a lot | 0<br>0.0<br>0.0<br>0.0 | 1<br>50.0<br>4.0<br>2.6 | 1<br>50.0<br>25.0<br>2.6 | 2<br>5.1 |
| Like a little | 1<br>33.3<br>10.0<br>2.6 | 0<br>0.0<br>0.0<br>0.0 | 2<br>66.7<br>50.0<br>5.1 | 3<br>7.7 |
| Neutral or mixed | 1<br>25.0<br>10.0<br>2.6 | 3<br>75.0<br>12.0<br>7.7 | 0<br>0.0<br>0.0<br>0.0 | 4<br>10.3 |
| Dislike a little | 0<br>0.0<br>0.0<br>0.0 | 3<br>100.0<br>12.0<br>7.7 | 0<br>0.0<br>0.0<br>0.0 | 3<br>7.7 |
| Dislike a lot | 8<br>29.6<br>80.0<br>20.5 | 18<br>66.7<br>72.0<br>46.2 | 1<br>3.7<br>25.0<br>2.6 | 27<br>69.2 |
| Column total | 10<br>25.6 | 25<br>64.1 | 4<br>10.3 | 39<br>100.0 |
| p .05 | $x^2$ 18.45 (8 df) | gamma -.48* | | |

*Dislike = high score. Therefore, the correlation is negative.

TABLE 19

THE RELATION BETWEEN COMPREHENSION SCORE AND MOVIES

Significance of the relationship

ANOVA

| Source | D.F. | Sum of Squares | Mean Squares | F Ratio | F Prob. |
|---|---|---|---|---|---|
| Between Groups | 2 | 177.36 | 88.68 | 37.26 | 0.00 |
| Within Groups | 142 | 337.95 | 2.38 | | |
| Total | 144 | 515.31 | | | |

| Group | Count | Mean |
|---|---|---|
| Mao | 49 | 4.57 |
| Two | 56 | 6.41 |
| Wind | 40 | 3.80 |
| Total | 145 | 5.07 |

T-TESTS

Pooled Variance Estimate

| Contrast | Value | S. Error | T Value | D.F. | T Prob. |
|---|---|---|---|---|---|
| Mao-Two | -1.84 | 0.30 | -6.10 | 142 | 0.00 |
| Mao-Wind | 0.77 | 0.33 | 2.35 | 142 | 0.02 |
| Two-Wind | 2.61 | 0.32 | 8.18 | 142 | 0.00 |

Separate Variance Estimate

| | | | | | |
|---|---|---|---|---|---|
| Mao-Two | -1.84 | 0.29 | -6.28 | 142 | 0.00 |
| Mao-Wind | 0.77 | 0.36 | 2.14 | 142 | 0.04 |
| Two-Wind | 2.61 | 0.32 | 8.13 | 142 | 0.00 |

Proportion of variance accounted for by differences between population means estimate:

$$\frac{SS_{between} - (p-1)\,MS_{within}}{SS_{total} + MS_{within}} = 33+\%$$

TABLE 19 (continued)

Non-parametric tests for significance and magnitude of the relationship

| COMPREHENSION SCORE | Movie: Two | Mao | Wind | row total |
|---|---|---|---|---|
| 1 | 0 | 1 | 1 | 2 |
| 2 | 0 | 4 | 8 | 12 |
| 3 | 2 | 5 | 8 | 15 |
| 4 | 1 | 9 | 10 | 20 |
| 5 | 11 | 17 | 4 | 32 |
| 6 | 13 | 6 | 5 | 24 |
| 7 | 16 | 5 | 3 | 24 |
| 8 | 13 | 1 | 0 | 14 |
| 9 | 4 | 1 | 0 | 5 |
| Total | 60 | 39 | 39 | 148 |

(count / row pct / col pct / tot pct)

% of each film's scores "5" or over:

95.1 61.3 30.8

$p < .001$ $x^2 = 66.61$ (16 df) gamma = -.30 lambda = .63

Ss tended to comprehend the medium difficulty film, Mao, better than less analytical Ss.

Hyp. 3A. All Ss will experience greater attitude change after viewing the story film than after viewing the documentary and greater attitude change after viewing the documentary than after viewing the ambiguous film.

No immediate attitude change occurred as a result of viewing any of the three films. Nine percent of the variance in the content specific attitude scores is due to the difference among the tests for each film. That difference is significant but means little in terms of the hypothesis. There is no difference between control and experimental groups or among movie samples for the content general scores. The cell means indicate that on both attitude tests the scores for the Two experimental group and its appropriate control group are almost identical. On the content specific tests the experimental scores for Mao and Wind are lower than the respective control scores indicating an attitude change might have taken place toward the more radical end of the scales. The change, however, was insignificant for both movies. For the content general test, the experimental scores for Mao are more conservative than the control scores; the experimental scores for Wind are more radical than the control scores. Again, these discrepancies are insignificant. Table 20 gives the ANOVA for the content specific test and Table 21 for the content general test.

Hyp. 3B. Highly analytical Ss will experience greater attitude change than less analytical Ss after viewing each film.

In order to avoid the difficulty of interpreting a three-way analysis of variance, separate two-way ANOVAs were conducted for each of the

TABLE 20

THE RELATIONSHIP BETWEEN CONTENT SPECIFIC ATTITUDE SCORE CHANGE AND MOVIES

Significance of the relationship

Two-way ANOVA
Test for main effects, assuming additivity:

| | Source | Sum of Squares | DF | F Statistic | F Probability |
|---|---|---|---|---|---|
| Rows | Control/ Experimental | 79.50 | 1 | 2.10 | NS |
| Columns | Movies | 1241.06 | 2 | 16.43 | .001 |
| | Error | 12240.31 | 324 | | |
| | Total | 13560.88 | 327 | | |

Test for main effects, without assuming additivity:

| | | | | | |
|---|---|---|---|---|---|
| Rows | CoEx | 94.38 | 1 | 2.50 | NS |
| Columns | Movies | 1207.44 | 2 | 16.00 | .001 |
| | Interaction | 93.75 | 2 | 1.24 | NS |
| | Error | 12146.56 | 322 | | |
| | Total | 13542.13 | 327 | | |

Percent of the variability in the content specific attitude test scores accounted for by the variable movies:

$$\frac{SS_M - (q-1)MS_{within}}{MS_{within} + SS_{total}} = 9\%$$

| Cell Number | Cell Size | Mean | Standard Error |
|---|---|---|---|
| 1 1 | 47 | 23.18 | 6.31 |
| 1 2 | 60 | 17.53 | 6.13 |
| 1 3 | 77 | 21.68 | 4.66 |
| 2 1 | 50 | 21.62 | 6.88 |
| 2 2 | 58 | 17.91 | 6.83 |
| 2 3 | 36 | 19.56 | 5.96 |

TABLE 21

THE RELATIONSHIP BETWEEN CONTENT GENERAL ATTITUDE SCORE CHANGE AND MOVIES

Significance of the relationship

Two-way ANOVA
Test for main effects, assuming additivity:

| | Source | Sum of Squares | DF | F Statistic | F Probability |
|---|---|---|---|---|---|
| Rows | Control/ Experimental | 0.0 | 1 | 0.0 | NS |
| Columns | Movies | 62.94 | 2 | 0.44 | NS |
| | Error | 23545.75 | 327 | | |
| | Total | 23608.69 | 330 | | |

Test for main effects, without assuming additivity:

| | | | | | |
|---|---|---|---|---|---|
| Rows | CoEx | 0.31 | 1 | 0.00 | NS |
| Columns | Movies | 101.44 | 2 | 0.70 | NS |
| | Interaction | 134.50 | 2 | 0.93 | NS |
| | Error | 23411.25 | 325 | | |
| | Total | 23647.50 | 330 | | |

| Cell Number | Cell Size | Mean | Standard Error |
|---|---|---|---|
| 1 1 | 47 | 38.36 | 7.86 |
| 1 2 | 61 | 39.58 | 8.48 |
| 1 3 | 77 | 39.32 | 8.34 |
| 2 1 | 50 | 39.77 | 7.97 |
| 2 2 | 60 | 39.95 | 8.53 |
| 2 3 | 36 | 37.49 | 9.47 |

movies to ascertain the relationship between attitude change and analyticity. Table 22 demonstrates a significant relationship between analyticity and content general attitude score for Mao Ss only. However, analyticity only accounts for six percent of the variability in the attitude scores. There are no significant relationships among control/experimental group, analyticity and the content specific attitude scores for Mao. Nor are there any significant relationships among these variables for either of the two attitude tests for Two. Table 23 demonstrates a significant main effect for both control/experimental group and analyticity on the content specific attitude scores for Wind. There is no interaction effect. However, both variables account for only very small percentages of the variability in the attitude scores (3% and 6%). Table 24 (content general attitude test for Wind) reverses the findings of Table 23 (content specific attitude test for Wind). Analyticity and group membership show negligible main effects on the content general attitude scores for Wind but their interaction effect is significant. Again, however, that significance is probably due more to the size of the sample than to a meaningful relationship since the interaction of the two variables accounts for only 1.4% of the variance in the content general attitude scores.

The results of the tests for hypothesis 3B indicate that analyticity may have been related to attitude score before the screenings, an inherent relationship that is unaffected by viewing the movies. Analyticity is significantly related to both the content specific ($p < .05$, $r = -.13$) and the content general ($p < .05$, $r = -.14$) attitude test scores (remember, a high attitude score signifies a conservative

TABLE 22

THE RELATIONSHIP BETWEEN CONTENT GENERAL ATTITUDE SCORE CHANGE AND ANALYTICITY FOR SEE YOU AT MAO ONLY

Significance of the Relationship

Two-way ANOVA
Test for main effects, assuming additivity:

| | Source | Sum of Squares | DF | F Statistic | F Probability |
|---|---|---|---|---|---|
| Rows | Control/ Experimental | 69.69 | 1 | 1.12 | NS |
| Columns | Analyticity | 505.06 | 2 | 4.06 | .05 |
| | Error | 5533.56 | 89 | | |
| | Total | 6108.31 | 92 | | |

Test for main effects, without assuming additivity:

| | | | | | |
|---|---|---|---|---|---|
| Rows | CoEx | 3.69 | 1 | 0.06 | NS |
| Columns | Analyticity | 439.06 | 2 | 3.52 | .05 |
| | Interaction | 108.44 | 2 | 0.87 | NS |
| | Error | 5425.13 | 87 | | |
| | Total | 5976.31 | 92 | | |

Percent of variability in the content general attitude test scores accounted for by the variable analyticity:

$$\frac{SS_A - (q-1)MS_{within}}{MS_{within} + SS_{total}} = 6\%$$

| Cell Number | Cell Size | Mean | Standard Error |
|---|---|---|---|
| 1 1 | 12 | 40.08 | 8.06 |
| 1 2 | 29 | 38.41 | 8.07 |
| 1 3 | 4 | 33.00 | 3.54 |
| 2 1 | 10 | 38.40 | 6.30 |
| 2 2 | 31 | 41.71 | 7.79 |
| 2 3 | 7 | 32.93 | 7.82 |

TABLE 23

THE RELATIONSHIP BETWEEN CONTENT SPECIFIC ATTITUDE SCORE CHANGE AND ANALYTICITY FOR WIND FROM THE EAST ONLY

Significance of the relationship

Two-way ANOVA

Test for main effects, assuming additivity:

| | Source | Sum of Squares | DF | F Statistic | F Probability |
|---|---|---|---|---|---|
| Rows | Control/ Experimental | 105.97 | 1 | 4.16 | .05 |
| Columns | Analyticity | 218.14 | 2 | 4.29 | .05 |
| | Error | 2646.92 | 104 | | |
| | Total | 2971.03 | 107 | | |

Test for main effects, without assuming additivity:

| | | | | | |
|---|---|---|---|---|---|
| Rows | CoEx | 60.79 | 1 | 2.34 | NS |
| Columns | Analyticity | 205.50 | 2 | 3.96 | .05 |
| | Interaction | 0.05 | 2 | 0.00 | NS |
| | Error | 2646.88 | 102 | | |
| | Total | 2913.21 | 107 | | |

Percent of variability in the content specific attitude test scores accounted for by the variable analyticity:

$$\frac{SS_A - (q-1)MS_{within}}{MS_{within} + SS_{total}} = 6\%$$

Percent of variability in the content specific attitude test scores accounted for by the variable control/experimental:

$$\frac{SS_C - (p-1)MS_{within}}{MS_{within} + SS_{total}} = 3\%$$

| Cell Number | Cell Size | Mean | Standard Error |
|---|---|---|---|
| 1 1 | 16 | 24.03 | 3.99 |
| 1 2 | 45 | 20.67 | 4.43 |
| 1 3 | 11 | 21.45 | 5.33 |
| 2 1 | 10 | 22.00 | 7.53 |
| 2 2 | 23 | 18.52 | 4.85 |
| 2 3 | 3 | 19.33 | 5.44 |

TABLE 24

THE RELATIONSHIP BETWEEN CONTENT GENERAL ATTITUDE SCORE CHANGE AND ANALYTICITY FOR WIND FROM THE EAST ONLY

Significance of the relationship

Two-way ANOVA
Test for main effects, assuming additivity:

| | Source | Sum of Squares | DF | F Statistic | F Probability |
|---|---|---|---|---|---|
| Rows | Control/ Experimental | 54.94 | 1 | 0.69 | NS |
| Columns | Analyticity | 168.25 | 2 | 1.06 | NS |
| | Error | 8249.69 | 104 | | |
| | Total | 8472.88 | 107 | | |

Test for main effects, without assuming additivity:

| | | | | | |
|---|---|---|---|---|---|
| Rows | CoEx | 4.06 | 1 | 0.05 | NS |
| Columns | Analyticity | 269.06 | 2 | 1.76 | NS |
| | Interaction | 464.75 | 2 | 3.04 | .05 |
| | Error | 7784.94 | 102 | | |
| | Total | 8522.81 | 107 | | |

Percent of variability in the content general attitude test scores accounted for by the interaction of variables analyticity and control/ experimental group:

$$\frac{SS_{AC} - (p-1)q-1)MS_{within}}{MS_{within} + SS_{total}} = 1.4\%$$

| Cell Number | | Cell Size | Mean | Standard Error |
|---|---|---|---|---|
| 1 | 1 | 16 | 37.66 | 9.46 |
| 1 | 2 | 45 | 39.02 | 7.79 |
| 1 | 3 | 11 | 41.32 | 9.26 |
| 2 | 1 | 10 | 43.60 | 10.81 |
| 2 | 2 | 23 | 34.76 | 7.82 |
| 2 | 3 | 3 | 38.00 | 5.89 |

political philosophy). When both tests are combined, the relationship becomes more significant and slightly stronger ($p < .02$, $r = -.17$). Although the relationship is small in magnitude, it may account for the small portions of attitude test variance observed in the two-way ANOVAs for hypothesis 3B attributable to the effect of analyticity. A further discussion of why this correlation is small can be found in Chapter Five, pages 102-107.

## Discussion

Factors other than dramatic organization may have been responsible for Ss liking Mao better than Two. See You at Mao, the documentary film, is the shortest of the three films (running time = 52 minutes). Many of the students commented on the post-tests that they resented having to spend so much time at a movie during mid-term exam week. Therefore, since Two or Three Things I Know About Her, the story film, is the longest of the three movies (running time = 95 minutes), the difference in length may have been a significant factor in degree of appreciation. Also, many Ss commented after the screening of Two that they do not like films with sub-titles. Mao does not have subtitles but is in English.

Ss seemed to find all the movies an initially entropic combination of fiction/non-fiction and real/fictional characters. Two questions were included in the experimental groups' post-tests as a check on what three film experts had judged the dramatic organization of each film to be. However, Ss did not agree among themselves as to what the

dramatic organization or character representation of each movie represented. There is no significant relationship between the following questions and either movies or appreciation.

1. The film you have just seen is more a:

   a. documentary than fictional film
   b. a fictional film than a documentary
   c. about half documentary and half fictional

2. Two or Three Things I Know About Her (or other film) has:

   a. a story line and fictional characters only
   b. a story line and real characters only
   c. a story line and both fictional and real characters
   d. no story line and fictional characters only
   e. no story line and real characters only
   f. no story line and both real and fictional characters

Perhaps, if Ss had been able to view all three films, they may have been able to make a consistent judgment of differences in dramatic organization among the films. However, they were unable to agree on the dramatic organization of any one film the way the experiment was designed because they had no point of comparison. The difference in degree of appreciation for each movie would have been more meaningful if it had been backed up by agreement between the three expert judges and the Ss on the overall organization of each film.

Even though Two was not appreciated as much as Mao there are indications that it was more easily understood and that ease of comprehension may have been due to its story line. There is no difference in appreciation degree for Two between high analytic and low analytic Ss. If we assume that low analytic Ss are less likely to appreciate difficult films than high analytic, then we might expect a relationship to show up between analyticity and appreciation for difficult films only. All

Ss comprehended Two more than Mao and Mao more than Wind. Two, then, appears to be the simplest of the three films to understand. It was appreciated equally by highly analytical and less analytical Ss. Mao and Wind, neither of which has a narrative line, were appreciated more by highly analytical Ss than less analytical Ss. This reasoning further indicates that had Mao been the same length as Two and had Two been in English, Two might well have been preferred over Mao. Hypothesis 1A bears further testing.

There are two possible explanations for the lack of relationship between comprehension score and analyticity score. First, Study I suggests that analyticity is not dependent upon intelligence. Of course a certain level of intelligence is required, but once that level has been reached then within any group of people with similar IQ scores, varying analyticity scores will exist. The comprehension tests may have depended upon intelligence.

Second, and perhaps more plausible, highly analytical viewers may do more thinking about a movie after they've seen it than less analytical viewers. A really analytical person may continue to puzzle over a movie until he gets it figured out while a less analytical person is more likely to dismiss a bewildering film as a "bad" film that is not worth thinking about. Eventually, then, highly analytical people may be more likely to satisfactorily analyze difficult films. A delayed post-test would have added the information necessary to support this supposition. Unfortunately, no opportunity for such a test existed.

One indication that the second explanation may be valid can be gleaned from the strong relationship that exists between willingness to

attend future Godard movies and analyticity. As Table 25 demonstrates, the magnitude of this relationship is respectably large (gamma = -.41). The negative gamma appears because a high score on future attendance means avoidance of additional Godard films.

The attitude change results are interesting despite their failure to establish significant relationships among the various films, analyticity, and control/experimental groups. In all the tests except one, Wind experimental scores are lower than the control scores suggesting a change toward the radical end of each attitude test. Table 26 presents the cell means for all the ANOVAs run for the attitude change hypotheses. If the differences are computed between the control and experimental groups for each column of each ANOVA and the number of increases and decreases in attitude scores are added (for both content general and content specific tests for each film), the following figures result:

For Mao: 4 decreases, 2 increases
For Two: 2 decreases, 4 increases
For Wind: 5 decreases, 1 increase

A sign test then can be conducted. The results of this test for each movie are: the number of increases and decreases for Wind could occur by chance nine times out of one hundred; the number of increases and decreases for Mao could occur by chance twenty-three times out of one hundred; the number of increases and decreases for Two could occur twenty-three times out of one hundred. Thus, Wind does seem to be exercising a more powerful influence on its viewers than Mao or Two although the effect does not attain the desired significance level of .05. An explanation of why this might be an artificial failure to reach

TABLE 25

THE RELATIONSHIP BETWEEN ANALYTICITY AND WILLINGNESS TO ATTEND FUTURE GODARD FILMS

| Analyticity<br>count<br>row pct<br>col pct<br>tot pct | 1.00 | 2.00 | 3.00 | row total |
|---|---|---|---|---|
| Would be certain to go see more Godard films | 1<br>16.7<br>3.6<br>0.7 | 2<br>33.3<br>2.1<br>1.4 | 3<br>50.0<br>15.0<br>2.1 | 6<br>4.1 |
| Would maybe go to more Godard films | 6<br>9.2<br>21.4<br>4.1 | 50<br>76.9<br>51.5<br>34.5 | 9<br>13.8<br>45.0<br>6.2 | 65<br>44.8 |
| Would avoid ever going to more Godard films | 21<br>28.4<br>75.0<br>14.5 | 45<br>60.8<br>46.4<br>31.0 | 8<br>10.8<br>40.0<br>5.5 | 74<br>51.0 |
| Column total | 28<br>19.3 | 97<br>66.9 | 20<br>13.8 | 145<br>100.0 |

$p < .01$ $x^2$ 15.17 (4 df) gamma -.41*

*High score on "willingness" means avoidance of future films.

TABLE 26

CELL MEANS FOR THE VARIOUS ATTITUDE CHANGE ANOVAS

| Group | Analyticity 0-1 | 2 | 3 |
|---|---|---|---|
| CONTENT SPECIFIC ATTITUDE SCORES: | | | |
| Mao only | | | |
| Control | 24.67 | 22.40 | 22.25 |
| Experimental | 21.40 | 22.42 | 17.43 |
| Difference | -3.27 | + .02 | -5.82 |
| Two only | | | |
| Control | 16.71 | 16.86 | 19.83 |
| Experimental | 18.75 | 17.58 | 18.61 |
| Difference | +2.04 | +0.72 | -1.22 |
| Wind only | | | |
| Control | 24.03 | 20.67 | 21.45 |
| Experimental | 22.00 | 18.52 | 19.33 |
| Difference | -2.03 | -2.15 | -2.12 |
| CONTENT GENERAL ATTITUDE SCORES: | | | |
| Mao only | | | |
| Control | 40.08 | 38.41 | 33.00 |
| Experimental | 38.40 | 41.71 | 32.93 |
| Difference | -1.68 | +3.30 | -0.07 |
| Two only | | | |
| Control | 38.62 | 39.55 | 38.17 |
| Experimental | 43.62 | 39.42 | 39.22 |
| Difference | +5.00 | -0.13 | +1.05 |
| Wind only | | | |
| Control | 37.66 | 39.02 | 41.32 |
| Experimental | 43.60 | 34.76 | 38.00 |
| Difference | +5.94 | -4.26 | -3.32 |

significance can be found in Chapter Five, pages 102-107. We can note, also, that the number of decreases in conservatism is greatest for Wind, less for Mao, and least for Two. This pattern is opposite to the original hypothesis that Two, the story line film, would have the greatest effect and Wind, the ambiguous film, would have the least effect on S attitudes.

A similar pattern appears for differences among analyticity scores and the corresponding attitude scores:

For analyticity scores 0-1: 3 decreases, 3 increases
For analyticity score 2: 3 decreases, 3 increases
For analyticity score 3: 5 decreases, 1 increase

The increase/decrease ratios of analyticity scores 0-1 and 2 could occur by chance thirty-one times out of one hundred but the ratio for analyticity score 3 could occur by chance only nine times out of 100.

It is plausible to conclude, therefore, that systematic changes may have occurred for both attitude change hypotheses but that the analyticity scale is too crude an instrument to correctly observe such phenomena (see Chapter Five, pages 107-107).

## Summary

This study suggests that highly analytical people: appreciate difficult films more than less analytical people; do not comprehend the "message" of a film immediately after viewing it any better than their less analytical peers; and do not change their attitudes immediately after seeing a film more than less analytical people (although there is some doubt about this latter conclusion--see previous discussion). A study which includes a delayed post-test is now needed to

ascertain whether or not highly analytical people analyze a film more successfully than less analytical people if they are given time to think about the film and discuss it. Such a test could determine also whether or not a differentiation in long-term attitude change exists between highly analytical and less analytical viewers. The present study indicates that analytical film viewers tend to be more radical politically than less analytical viewers.

All viewers seem to comprehend story films better than documentary films and documentary films better than ambiguously organized films. Viewer appreciation, also, may depend to some extent on film organization but the effect of other variables such as film length and subtitled needs to be partialed out before the effect of film organization on appreciation can be determined with any certainty.

Viewers don't seem to change their attitudes noticeably after viewing a film, at least not immediately after the film screening. One informal sign test in this study suggests, however, that a film which is very frustrating to an audience (i.e., very difficult to watch and figure out) may produce more attitude change than more orthodox, less difficult films. The film at which the Ss of this study rioted, Wind from the East, seemed to accomplish Godard's goal of influencing his viewers to become more radical politically better than either his more orthodox story film, Two or Three Things I Know About Her, or his documentary film, See You at Mao.

Another sign test indicates that highly analytic film viewers are more likely to become more radical politically after viewing a Godard film than less analytical film viewers. Both sign tests, however,

provide indications of patterns only. The results are not significant at the .05 level.

It would be interesting to know if Ss who viewed Wind are more likely at this point than those viewers who saw Two or Mao to find out more about Marxist-Maoist philosophy in order to relieve the frustration they felt at not being able to understand Wind. A post-test taken some lapse of time after the screenings of these films would be required to gain such information.

References

[1]The three levels are roughly equivalent to the levels of Elizur's behavior facet: emotion, cognition, and action. See Dov Elizur, Adapting to Innovation (Jerusalem: Jerusalem Academic Press, 1970), pp. 49 ff.

[2]Richard Roud has said:

> In the three years since Deux ou Trois Choses his [Godard's] work has undergone a radical transformation. Just as Masculin Feminin, Made in U.S.A. and Deux ou Trois Choses formed a kind of trilogy, each commenting on a different facet of contemporary life, so La Chinoise, Weekend and Le Gai Savoir form another, very different kind of trilogy. Three factors have determined Godard's recent development. First, of course, is his increased interest in, and commitment to, politics. Secondly, following from this, a more total abandon of fictional forms and, concurrently, a flight from the romanticism which informed his earlier work. Thirdly, his second marriage to Anne Wiazemsky.

See Richard Roud, Jean-Luc Godard (London: Indiana University Press, 1970), p. 131. The present author agrees with Roud's analysis. However, Godard's films since Roud's statement provide a third group of films. See You at Mao, while a more formal documentary than La Chinoise and Weekend, belongs to that trilogy since Godard is still commenting on the present political situation in modern post-industrial society. Wind From the East represents a new period in Godard's development because this film no longer just comments on what is wrong with contemporary society but offers a method for change. The film is also Godard's statement on what cinema means and how films are to be made. It is, in that respect, analogous to Fellini's 8-1/2 and Truffaut's Day for Night. It and Pravda also represent a change in manner of presentation from a documentary approach to a film organization that in itself represents the abstract ideas Godard is presenting for changing society. Two professors of English who are interested in film and the author agreed on the basic organization of each of the three Godard films used in this experiment.

[3]Donald T. Campbell and Julian C. Stanley, Experimental and Quasi-Experimental Designs for Research (Chicago: Rand McNally & Company, 1963), pp. 25-26.

[4]Interviews and speeches by Jean-Luc Godard summarized and translated in Kinopraxis, a news and text broadside, No. 0 (Berkeley, 2533 Telegraph Avenue: Jack Flash, May, 1968); The 1968 New York Film Festival Program Notes for Two or Three Things I Know About Her; Richard Roud, op. cit., pp. 116-117; taped scripts for See You at Mao

and Wind From the East; script for Two or Three Things translated from the French for this dissertation by Francine Wagner, Eugene, Oregon, 1973; "The Dziga Vertov Film Group in America," Take One, 2 (March-April 1970), interviewers Michael Goodwin, Tom Luddy, Naomi Wise, pp. 9-26; "Film and Revolution: An Interview with Jean-Luc Godard," Evergreen, 14 (October 1970), interviewer Kent E. Carroll, pp. 47 ff.

[5]G. Nettler and J. Huffman "The R-C (Radicalism-Conservatism) Scale," in Marvin E. Shaw and Jack M. Wright (eds.), Scales for the Measurement of Attitudes (New York: McGraw-Hill, 1967), pp. 116-118.

[6]Toby Mussman, Jean-Luc Godard (New York: E. P. Dutton & Co., Inc., 1968); Jean Collet, Jean-Luc Godard (New York: Crown Publishers, 1970); Richard Roud, op. cit.; Ian Cameron (ed.), The Films of Jean-Luc Godard (New York: Praeger, 1969); Tom Luddy, "British Sounds," Take One, 2 (May-June 1970), pp. 12-13; Joan Mellen, "Wind From the East," Film Comment, 7 (Fall 1971), pp. 65-67; Penelope Gilliatt, "Godard Proceeding," The New Yorker, 67 (May 8, 1971), pp. 116-122; James Roy MacBean, "Godard and the Dziga Vertov Group: Film and Dialectics," Film Quarterly, 26 (Fall 1972), pp. 30-44; Gillian Klein, "Tout Va Bien," Film Quarterly, 26 (Summer, 1973), pp. 35-41; James Roy MacBean, "Politics, Painting, and the Language of Signs in Godard's Made in U.S.A.," Film Quarterly, 22 (Spring 1969), pp. 18-25; Joel Haycock, "Notes on Solanas and Godard," Film Society Review, 7 (December 1971), pp. 31-36; Vincent Canby, "Two or Three Things at the New Yorker," The New York Times Friday, May 1, 1970; Joseph Morgenstern, "Paris When She Sizzles," Newsweek, 20 (May 18, 1970), p. 107; T. A. Gallagher, "Film: 2 or 3 Things I Know About Her," The Village Voice, May 7, 1970; Penelope Gilliatt, "Godard," The New Yorker, 46 (May 2, 1970), p. 102 ff; James Roy MacBean, "See You at Mao; Godard's Revolutionary British Sounds," Film Quarterly, 24 (Winter 1970), pp. 15-23; James Roy MacBean, "Vent d'Est: or Godard and Rocha at the Crossroads," Sight and Sound, 3 (Summer 1971), pp. 144-150.

[7]Andrew F. Henry, "A Method of Classifying Non-Scale Response Patterns in a Guttman Scale," Public Opinion Quarterly, vol. 16, no. 1, pp. 94-106, 1952. By means of a series of "Compute" and "If" statements after the SPSS scalogram program (see Normal H. Nie, Dale H. Bent, and C. Hadlai Hull, Statistical Package for the Social Sciences (New York: McGraw-Hill, 1970), pp. 196-207) had been used to determine score frequencies, error patterns were assigned to the nearest or most frequent correct pattern score. Errors were corrected in this manner for both the sub-scales and the final scale.

[8]The author felt that the same cutting point ought to be used for each sub-scale when it became an item in the final scale in order to retain the theoretical structure of the three-faceted scale. With an even cutting point an "analytical" subject is required to possess an equitable degree of each sub-scale characteristic. In other words, it is impossible for a person to score high on only two of the sub-scales

and be regarded as highly analytical; he must exhibit a modicum of performance on each sub-scale.

[9]If the author had been willing to sacrifice the theoretical structure of the scale, judicious cutting for each sub-scale would have raised the percent improvement value, e.g.;

Sample Scale Cutting Points

| | Viewing Behavior | Value | Attention-Selection | CR | MMR | PI | CS |
|---|---|---|---|---|---|---|---|
| a | 1 | 2 | 1 | .92 | .80 | .13 | .63 |
| b | 2 | 3 | 1 | .94 | .78 | .16 | .75 |
| c | 3 | 2 | 1 | .98 | .90 | .09 | .85 |
| d | 3 | 3 | 1 | .98 | .81 | .17 | .87 |
| e | 1 | 2 | 2 | .89 | .77 | .12 | .51 |
| f | 1 | 3 | 2 | .83 | .68 | .15 | .48 |

Because "Viewing Behavior" is so difficult for this study sample to pass, the combination of cutting points represented in example "c" above spreads the final scale items (sub-scales) as far apart as possible, while examples "e" and "f" squeeze the difficulty levels of the three items together. More error is therefore expectable in choices "e" and "f" than in "c".

[10]cf I. C. Jarvie, Movies and Society (New York: Basic Books, 1970), pp. 113-115 for figures on teenage film attendance in Britain. Unfortunately, Jarvie's data is from 1960. There seems to be no recent study of American film audience ages. Hilde Himmelweit and Betty Swift, "Adolescent and Adult Media Use and Taste: A Longitudinal Study," unpublished paper from the Communication and Attitude Change Research Unit, Social Psychology Department, London School of Economics, University of London, 1973, give more up-to-date but less comprehensive statistics on teenage film attendance in Britain.

[11]Ss were provided space on the post-tests for each film to comment on the experience. These comments were examined for whether or not they contained obscene or blasphemous words. Swear words were used significantly more often in comments about Wind than about Two and Mao ($p < .01$, $x^2 = 12.75$, two degrees freedom, gamma = .44).

| COUNT<br>ROW PCT<br>COL PCT<br>TOT PCT | FILM<br><br><br>MAO | <br><br><br>TWO | <br><br><br>WIND | <br>ROW<br><br>TOTAL |
|---|---|---|---|---|
| No Swear Words | 86<br>35.0<br>93.5<br>31.5 | 102<br>41.5<br>94.4<br>37.4 | 58*<br>23.6<br>79.5<br>21.2 | 246<br>90.0 |
| Swear Words | 6<br>22.2<br>6.5<br>2.2 | 6<br>22.2<br>5.6<br>2.2 | 15*<br>55.6<br>20.5<br>5.5 | 27<br>9.9 |
| COLUMN TOTAL | 92<br>33.7 | 108<br>30.6 | 73<br>26.7 | 273<br>100.0 |

*The Ns for these cells are low because 29 people left the film before completing the post-test.

[12]Because of the nature of the data, r is not the best correlation coefficient to compute here (gamma is preferable). However, because the relationship was not significant and computer time was short, the gammas were not computed.

# CHAPTER FOUR

## STUDY IV: SOCIAL AND PERSONAL CORRELATES OF FILM ANALYTICITY

The relationship between an individual's media behavior and his general orientation toward specific media was observed in Study I. The results of that study provided a definition for film analyticity. In Study II a way was developed to quantitatively measure film analyticity. In Study III the usefulness of knowing an individual's film analyticity score in predicting behavioral reaction to general film organizations was demonstrated. In the present study some potential determinants of an individual's degree of analyticity are investigated. In Study III analyticity was the independent variable and media behavior the dependent variable. In the present study analyticity becomes the dependent variable and various background and personality factors act as independent variables.

### Past Audience Research

Most studies about film audiences have been concerned with demographic independent variables, particularly age, sex, marital status, and socio-economic class.[1] John Robinson determined that people with less education spend a greater percentage of their leisure time watching television than those with more education.[2] Bishop and Ikeda listed television as the most preferred medium of a "low-brow" leisure pattern and books as the most preferred medium of a "high-brow" pattern.[3] Himmelweit and Swift claimed that lower-class people are the most frequent

film goers in Britain.[4] Gans said the "new" audience for film is lower-middle-brow and high school educated with the exception of the high-brow and upper-middle-brow audience for foreign films about self-identity and the inability to love.[5] The pervasive picture of the film (and/or TV) "addict" that emerges from these and many other studies which match demographic characteristics with viewing exposure is that of a person who is lower-class, not well educated, and, in the case of the film-goer, young.

A smaller number of studies have attempted to seek more complicated determinants of audience exposure. Pearlin saw TV as an escape from general environmental stress:

> Apparently, television offers relief from the anxious vigilance of a person who feels vulnerable to other persons or needs other persons as protection from the uncertainties of the world.[6]

Wiebe suggested that mass media in general "cater to a natural reluctance to cope with the other."[7] Both those views reflect Himmelweit, Oppenheim, and Vince's description of an adolescent who becomes addicted to any medium:

> his emotional insecurity and maladjustment seem to impel him towards excessive consumption of any available mass medium. If television is available to such a child, he will view excessively; if not, he will go very often to the cinema, listen a great deal to the radio, or become a heavy reader of comics (but not of books). Such children were characterised by lack of security, by being ill at ease with other children. Their teachers often described them as shy and retiring.[8]

Anast diverged from this picture of media as escape or protection when he correlated Jungian character types with media preferences.[9] He found that Ss who score high on intuition and thinking (as measured by

the Myers-Briggs Type Indicator) prefer books and Ss who score high on sensation-orientation and feeling prefer movies and TV.[10] These studies and others like them present a composite picture of the heavy TV or film viewer as maladjusted, passive, and more reliant upon emotion than reasoning. The picture of the frequent viewer presented by these studies, combined with the picture presented by the demographic studies, is immensely unflattering.

There is, of course, a flaw in this reasoning. Such studies clearly assume that viewing is passive, that film and TV turn off the viewer's mind, that heavy use of film or TV is "bad."[11]

Study I of the present research noted two major audience approaches to TV and film. Viewers can use those media for self-enhancement, learning, and exercise of their critical faculties as well as for all the conventional correlates of entertainment: escape, sociability, etc. Study I indicated, also, that within what Gans would call an upper-middle-brow audience, there are varying degrees of analytical orientation toward TV or film. Some members of this socio-economic class exhibit the kind of passive viewing that other studies attribute to lower-class, uneducated people. Furthermore, Study I indicated that it is frequently the less analytical person who is most negative toward a medium. Ss who watch TV or attend films the most are more likely to exhibit intellectual viewing behavior. In other words some heavy viewers might fit the picture presented by the cited studies but others do not. We must conclude, therefore, first, that exposure alone is an inadequate dependent variable, and, second, that viewing habits are the result of many independent variables acting together and forming a general set

toward a medium.

Himmelweit and Swift have suggested that socio-economic class may correlate persistently with viewing habits because socio-economic class often determine a child's access to various media and the uses he sees his parents make of those media.[12] This theory generally is used to distinguish between socio-economic classes. But it can be applied as well within a given class to help explain differences in media behavior between members of the same class. Instead of using the crude indicators of education and income, then, we would be better off asking the direct questions of how much access Ss had to a specific medium when they were children and how much value their parents (or someone else important to them) attached to the medium. Thus, we can determine how much experience a S probably has had with a medium in his past. Such background variables can be correlated with a S's general orientation toward a medium and not just to his current rate of exposure.

If we acknowledge the existence of an intellectual, critical viewer, our choice of personality variables can be extended to include more positive traits and cognitive styles. Rachel Hare has stated:

> The openness to inner experience has its counterpart in the response to the outer environment where the creative and low authoritarian person shows greater tolerance for unusual ideas and formulations, and an ability to cope with contradiction. Thus, a preference for visually complex shapes and for complex experiences appears likely to be related to the ability to tolerate information which might be personally threatening, since openness to self and environment frequently has been associated with tendencies toward critical self-approaisal.[13]

Hare found that high creativity and low authoritarianism are associated with preference for complex experience and a tolerance for novel,

contradictory information even if it is personally threatening.[14] Since highly analytical people say they use visual media to provide alternative ways of thinking about and perceiving the world and other people, Hare's finding provides an interesting hypothesis for our investigation of the differences between analytical and less analytical viewers. If viewers are asked to respond to the Barron-Welsh Art Scale, highly analytical Ss should score significantly higher in preference for complexity/asymmetry than less analytical Ss.

Hare's passage quoted above also echoes Barron's discovery that Ss who prefer complexity/asymmetry describe themselves in critical terms when asked to respond to the Gough Adjective Check List. Ss who prefer simplicity/symmetry are more flattering in their self-descriptions.[15] It is reasonable to expect, therefore, that highly analytical Ss will be more likely to describe themselves in derogatory terms than less analytical Ss when asked to respond to the Adjective Check List.

In summary, the three hypotheses for the present study are:

Hyp. 1. Highly analytical Ss have significantly greater access to film as children than less analytical Ss.

Hyp. 2. Highly analytical Ss prefer complex stimuli significantly more than less analytical Ss.

Hyp. 3. Highly analytical Ss describe themselves in more critical terms than less analytical Ss.

## Method

Ss were three hundred seventy-nine male and female students enrolled in a university basic speech course. All Ss responded to the Gough Adjective Check List, a biographical questionnaire, and the film analyticity scale. One hundred sixty-eight Ss--randomly selected from the

three hundred seventy-nine original Ss--completed the Barron-Welsh Art Scale. One hundred fifty Ss--again randomly selected from the original subject pool--completed a test devised to measure preference for film complexity.

The Barron-Welsh Art Scale measures a S's complexity preferences by totaling S responses to researcher-determined external stimuli. However, it is possible to have the Ss themselves judge the complexity of stimuli and then express preference for more or less complex entities. Thus, both kinds of judgments can be obtained from the Ss.[16] A test was designed to measure subject preference for self-designated film complexity. Ss repeatedly rank ordered five films of their own choosing according to four criteria: how complex the subject matter of each film was, how complex the techniques of each film were, how much Ss liked each film, how much Ss thought about each film after they had viewed it. A copy of the film complexity test is included in Appendix B. Kendall's tau coefficients were computed between all meaningful pairs of each S's rank orderings.[17] Thus, if a high tau coefficient existed between a S's rank ordering of five movies on the basis of content complexity and his rank ordering of the same five movies on the basis of preference for the films, that S was said to prefer movies with complex subject matter. Tau values were then correlated (Pearson product moment coefficients) with analyticity scores to ascertain the relationship between analyticity and: (1) preference for films with complex content; (2) preference for films with complex technique; (3) subsequent thought about films with complex content; (4) and subsequent thought about films with complex technique.

Ss vary in the number of adjectives they check on the Adjective Check List. If two subjects check the adjective "cool" but one S checks two hundred additional adjectives while the other S checks only twenty additional adjectives, the adjective "cool" can be said to carry more weight for the latter S than for the former S. Accordingly, instead of counting each adjective checked as some high constant value and each adjective not checked as some low constant value, standard scores were computed for every adjective for every S. Thus, the variances of the individual distributions were equated and each adjective checked was "weighted" by the total number of adjectives checked by any one S. Pearson product moment correlation coefficients then were computed for the correlation between adjectives and analyticity scores.[18] For purposes of comparison, the raw data for the ACL (checks or failures to check simply assigned a "2" or "1" value respectively) were correlated with analyticity scores. In addition, the raw data correlations were corrected for problems found in the analyticity distribution (see pages for further explanation).

## Results

Hyp. 1. Highly analytical Ss have significantly greater access to film as children than less analytical Ss.

The hypothesis was substantially confirmed by a number of significant correlations between analyticity and variables on the biographical questionnaire. Table 27 summarizes the results for each questionnaire item. Briefly, analyticity correlates significantly with attending films as a child (items 4 and 5). Analyticity also correlates with the interest a member of the S's immediate family, a childhood adult friend, or a more

TABLE 27

BIOGRAPHICAL/DEMOGRAPHIC CORRELATIONS WITH ANALYTICITY

| | ITEM | $X^2$ | DF | Sig. | Gamma |
|---|---|---|---|---|---|
| 1. | I have taken at least one class in film-making. | 5.60 | 2 | .10 | .34 |
| 2. | I have taken at least one class in film criticism or film appreciation. | 14.75 | 2 | .001 | .49 |
| 3. | I have taken at least one class in another art form or literature that I feel helped me to understand film better. | 18.98 | 2 | .001 | .13 |
| 4. | As a child, I was taken to the movies often by my parents or older brother/sister. | 9.67 | 2 | .01 | .24 |
| 5. | Before I was old enough to drive, I often went to the movies with friends or by myself. | 12.68 | 2 | .001 | .26 |
| 6. | There is (or has been if the person is now deceased) at least one member of my immediate family who is very interested in movies. | 9.37 | 2 | .01 | .30 |
| 7. | As a child, I had an adult friend or more distant relative who interested me in film. | 10.85 | 2 | .01 | .50 |
| 8. | As a child, I had a friend of my own age who interested me in film. | | | NS | |
| 9. | There is at least one member of my immediate family who is very interested in an art form other than film. | | | NS | |
| 10. | As a child, I often attended concerts, plays, art exhibits or other artistic events other than film. | 7.52 | 2 | .05 | .15 |
| 11. | I am very interested now in an art form other than film. | 7.48 | 2 | .05 | -.05 |
| 12. | I now read the newspaper comics every day when I am some place that receives a newspaper daily. | | | NS | |
| 13. | As a child, I read many comic books. | | | NS | |
| 14. | I like TV more than most of my friends. | 7.68 | 2 | .05 | .36 |
| 15. | Age | | | NS | |
| 16. | Film attendance | 38.76 | 10 | .001 | .36 |
| 17. | College major | | | NS | |
| 18. | Sex | | | NS | |

N = 379

distant relative had in film (items 6 and 7). Peers apparently did not promote a S's interest in film, nor did relatives who were interested in other art forms (items 8 and 9). Of all the inter-personal factors, the childhood adult friend or more distant relative seems to be the most common influence on a potentially analytical S's developing interest in film ($p < .01$, gamma = .50). Although attendance as a child at other art form exhibits, concerts, etc. correlates significantly with analyticity, the magnitude of the coefficient is very small and its significance may be due to the large N rather than to any meaningful relationship (item 10).

Analytical Ss take film criticism classes significantly more often than less analytical Ss (item 2). They take filmmaking classes more often than less analytical Ss, also, but that relationship just misses significance at the .05 level (item 1). The relationship between classes in other art forms and analyticity is small and, again, may be due to the N size (item 3).

Ss were asked how often they now read newspaper comics and how often they read comic books as a child because comics are thought to have much in common with films visually (and for this reason are often used to teach filmmaking concepts). Neither habit correlates significantly with analyticity (items 12 and 13). There is, however, a significant relationship between analyticity and Ss' perceived liking for television relative to perceived peer liking for that medium (item 14). The relationship between analyticity and current film attendance noted in Study II is confirmed in the present study (item 16).

The demographic variables of age, sex, and college major are not related significantly to analyticity in the present study. The type of class students were currently enrolled in was a significant factor in Study II and suggested that college major might be a correlate of analyticity. The disproportion of business students (36%) in the present study may account for the absence of such a relationship here.

Hyp. 2. Highly analytical Ss prefer complex stimuli significantly more than less analytical Ss.

Preference for complexity/asymmetry on the Barron-Welsh Art Scale correlates significantly with analyticity but the relationship has a very small magnitude and could be spurious ($p < .04$, $r = .14$).[19] However, it is suspected that the skewed distribution of the analyticity scores of this study sample acts as a depressant on Pearson product moment correlation coefficients. The problem is discussed in Chapter V, pages 102-107. Correlations of various film-complexity tau coefficients (see page 76) with analyticity scores suggest that highly analytical Ss do not like ($p < .44$, $r = .01$) or think more about ($p < .48$, $r = .00$) films with complex subject matter than less analytical Ss. Highly analytical Ss do think more about films with complicated technique than less analytical Ss ($p < .01$, $r = .22$) and like them better although the relationship is small and just misses significance ($p < .06$, $r = .15$). The last finding parallels that of Study III where analytical Ss appreciated difficult films more than their less analytical peers. An interesting subsequent study could test these findings by seeing if highly analytical film viewers increase their comprehension of films with difficult technique on a delayed post-test while maintaining the same level of

comprehension of films with complex content and simpler (or more orthodox) technique as recorded by post-tests given immediately after the film screenings.

Hyp. 3. Highly analytical Ss describe themselves in more critical terms than less analytical Ss.

Highly analytical Ss describe themselves with critical adjectives. Table 28 lists the adjectives checked most frequently. Negative correlations represent self-descriptive adjectives used by less analytical Ss. Again, the particular problems of the analyticity distribution used in this study depress the magnitudes of these correlations. Therefore, the raw data correlations have been corrected (see pages 102-107).

## Discussion

Educators of pre-school children have consistently stressed to parents that children who are surrounded by books and who see their parents using books are more likely to value that medium and to be able to deal with it effectively in school and as adults. The present study demonstrates that theory's relevance for adult general orientation toward film. Usually, support for the theory is inferred from subject membership in a particular socio-economic class. In the present study more direct evidence has been gathered. Ss who went to films as children and who had relatives or adult friends who were interested in film grew up to be analytical in their orientation toward that medium. The finding suggests that analyticity can be learned and that the stimulation provided by a childhood environment which places emphasis on a specific medium helps to insure an adult interest in and more sophisticated

TABLE 28

ANALYTICITY/GOUGH ADJECTIVE CHECK LIST CORRELATIONS

| Adjective | Z-Scored r | Raw-Data r | Corrected Raw-Data r* |
|---|---|---|---|
| Analytic Ss | | | |
| fault-finding | .18 | .19 | .34 |
| snobbish | .18 | .18 | .27 |
| evasive | .15 | .16 | .26 |
| reserved | .14 | .15 | .27 |
| adventurous | .13 | .13 | ___ |
| dreamy | .12 | .12 | .22 |
| lazy | .12 | .12 | .22 |
| precise | .12 | .12 | .20 |
| slipshod | .09 | .12 | .40 |
| careless | .10 | .11 | ___ |
| gloomy | .10 | .11 | ___ |
| superstitious | .11 | .11 | ___ |
| rigid | .11 | .10 | .20 |
| sophisticated | .10 | .10 | ___ |
| unrealistic | .09 | .10 | ___ |
| shiftless | ___ | ___ | .22 |
| Less-analytic Ss | | | |
| considerate | -.21 | -.19 | -.35 |
| ingenious | -.15 | -.14 | -.23 |
| impulsive | -.13 | -.12 | ___ |
| kind | -.14 | -.12 | -.22 |
| practical | -.14 | -.12 | -.22 |
| impatient | -.10 | -.11 | ___ |
| worrying | -.12 | -.11 | ___ |
| unselfish | -.10 | -.10 | ___ |
| frivolous | ___ | ___ | -.23 |
| smug | ___ | ___ | -.23 |

N = 254

*See John B. Carroll, "The Nature of the Data, or How to Choose a Correlation Coefficient," Psychometrika, 26 (1961), pp. 347-372 for an explanation of the correction method used.

orientation toward that medium. However, this evidence does not preclude the possibility that children who show an early interest in or ability to understand film are taken by adults to films because of that interest.

The "familiarity-promotes-learning" thesis can be related to television indirectly. Most children grow up with considerable exposure to television now. That fact in itself guarantees a growing sophistication among future television viewers. The educative value of exposure is aptly illustrated by the increased sophistication of the general film audience. The Edison film catalogue of 1904 said that when the close-up of a cowboy who points his gun at the audience and shoots occurs at the end of Porter's The Great Train Robbery, "the resulting excitement is great."[20] Today, such a shot would be taken for granted by film audiences. Current film viewers are well acquainted with the uses of various distance shots, different angles, and techniques such as dissolves, flashbacks, and rapid editing. The same education-by-familiarity process probably is occurring in current television viewers.[21]

The process of education by exposure alone is a slow way to achieve audience sophistication and it does not guarantee a conscious awareness of visual techniques or of the values implied by a film or television program. A critical awareness of any medium is encouraged by an atmosphere in which a child observes and participates in discussions about that medium. And it appears that salient adults whom the child respects for their opinions are more influential than the child's peers in determining that child's future orientation to a medium.

The correlation between analyticity and enrollment in film classes supports the finding of Study III that film students score higher on analyticity than business students. However, the present studies have not determined whether people learn to be more analytical in their approach to film as a result of film classes or whether people who are already analytical in film orientation constitute the major percentage of those enrolled in such classes. Because Study III Ss were asked to respond to the film analyticity scale in the middle of a term, the data for that research affords no evidence for either conclusion.[22]

The small, but significant, correlation between analyticity and preference for complexity on the BWAS indicates that the hypothesis that highly analytical viewers welcome novel ideas and perceptions--that they are, in the act of viewing, looking for alternative information or perceptions beyond those they already possess--is a potentially fruitful notion. However, film and television are moving visual media which rely on literary and aural qualities as well as visual art forms. The BWAS only measures preference for static line drawings. Although Barron has been able to amass a large number of variables which seem to relate to preference for complex/asymmetric line drawings, we cannot be sure that the BWAS measures a preference for the kind of complexity presented by film (and/or television).

Two findings do suggest that highly analytical Ss are not excited so much by the complexity or novelty of subject matter as the manner in which the subject matter is presented.[23] This preference may extend across the barriers presented by the different artistic requirements of

various media. For example, analytical people may prefer a painting of "everywoman" by Picasso more than a painting of the universal woman by Wyeth because Picasso's style is more puzzling. This theory is supported by the significant relationship between analyticity and thinking about movies complex in technique and the almost significant relationship between analyticity and liking for movies complex in technique. It is supported, also, by the finding of Study III that highly analytical Ss liked the more difficult, less conventionally organized films more than less analytical Ss but did not differ from the latter in their degree of appreciation for the more conventional, story line film. Yet all three films presented similar ideas which were equivalent in complexity. The story line film was easier, also, for all Ss to evaluate successfully.

A possible explanation for why analytical Ss like films in which the "message" is difficult to extract lies in the nature of analyticity. We can assume that highly analytical Ss think films are intrinsically worthwhile experiences that are worth some intellectual effort to figure out. Less analytical Ss may be more willing to condemn an entropic film as the product of an inept director. Comments by Ss after viewing the Study III films indicate that less analytical Ss tend to blame the director if they fail to understand a film while highly analytical Ss also question whether some of the failure to comprehend could be due to their own lack of interpretive ability.[24] Finally, we can hypothesize that highly analytical Ss simply enjoy the intellectual process of making sense out of perplexing material. This hypothesis seems consistent with Barron's finding that Ss who prefer complexity also prefer irregular, experimental art products.[25]

The concern highly analytical Ss have for imposing meaning upon puzzling stimuli may explain their preoccupation with understanding the world, other people, and themselves (the use they make of film). As a result, these people may be more introspective than their less analytical peers. This greater concern for why they act as they do could produce a more honest self-description than the culturally acceptable self-description of less analytical people.

Barron summarized the characteristics of people who prefer complexity and those who prefer simplicity as follows:

> Complexity goes along with artistic interests, unconventionality, political radicalism, strong cathection of creativity as a value (even at the expense of "normality,". . .), and a liking for change.
>
> It seems evident that, at its best, preference for simplicity is associated with personal stability and balance, while at its worst it makes for categorical rejection of all that threatens disorder and disequilibrium.[26]

Highly analytical Ss may be less conventional (Study III found a significant relationship between analyticity and political radicalism), more independent, and less threatened by dissonant information than their not-so-analytical peers.[27] The interesting relationship between preference for complexity as measured by the BWAS and going to movies as a child either alone or with a friend of similar age ($p < .05$, gamma = .41) indicates early independence from familial ties. The same relationship between this biographical item and analyticity ($p < .001$, gamma = .26) may indicate that analytical Ss are more independent of their families at an early age than less analytical Ss. Such independence and willingness to espouse unconventional ideas may explain the tendency of analytical Ss to describe themselves critically.

Finally, analytical self-criticism may be due to a lack of self-esteem on the part of analytical Ss. Barron's negative correlation between creativity and self-esteem lends credence to the latter hypothesis since creativity has frequently been associated with openness, preference for complexity, and independence.[28]

References

[1]See Paul F. Lazarsfeld, "Audience Research in the Movie Field," Annals of the American Academy of Political and Social Science (November 1947), pp. 160-168; Leo A. Handel, Hollywood Looks At Its Audience (Urbana: University of Illinois Press, 1950); Roger Manvell, The Film and the Public (Great Britain: Penguin Books, 1955); I. C. Jarvie, Movies and Society (New York: Basic Books, 1970) for compilations of this type of film audience research and Gary A. Steiner, The People Look at Television (New York: Alfred A. Knopf, 1963); Robert T. Bower, Television and the Public (New York: Holt, Rinehart and Winston, 1973) for TV audience research with some reference to film audiences.

[2]John P. Robinson, "Television and Leisure Time: Yesterday, Today, and (Maybe) Tomorrow," Public Opinion Quarterly, 33 (Summer 1969), pp. 210-222.

[3]Doyle W. Bishop and Masaru Ikeda, "Status and Role Factors in the Leisure Behavior of Different Occupations," Sociology and Social Research, 54 (January 1970), pp. 190-208.

[4]Hilde Himmelweit and Betty Swift, "Adolescent and Adult Media Use and Taste: A Longitudinal Study," unpublished paper, The Communication and Attitude Change Research Unit, Social Psychology Department, London School of Economics, 1973, pp. 16 and 17.

[5]H. J. Gans, "The Rise of the Problem Film: An Analysis of Changes in Hollywood Films and the American Audience," Social Problems, 11 (1964), pp. 327-336.

[6]Leonard J. Pearlin, "Social and Personal Stress and Escape Television Viewing," Public Opinion Quarterly, 23 (1959), p. 258.

[7]Gerhardt D. Wiebe, "Two Psychological Factors in Media Audience Behavior," Public Opinion Quarterly, 33 (Winter 1969-70), pp. 523-536.

[8]Hilde T. Himmelweit, A. N. Oppenheim, Pamela Vince, Television and the Child (London: Oxford University Press, 1958), p. 29.

[9]Philip Anast, "Personality Determinants of Mass Media Preferences," Journalism Quarterly, 43 (Winter 1966), pp. 729-732.

[10]Ibid., p. 720.

[11]Schramm et al. and Himmelweit et al. are aware that some viewers get more out of TV (i.e., learn more) than other viewers. See Wilbur Schramm, Jack Lyle, and Edwin B. Parker, TV in the Lives of Our Children (Stanford: Stanford University Press, 1961) and Himmelweit, Oppenheim, and Vince, op. cit.

[12]Himmelweit and Swift, op. cit., pp. 70-71.

[13]Rachel T. Hare, "Authoritarianism, Creativity, Success, and Failure Among Adolescents," The Journal of Social Psychology, 86 (1972), p. 219.

[14]Ibid., p. 225.

[15]Frank Barron, "Complexity-Simplicity as a Personality Dimension," The Journal of Abnormal and Social Psychology, 48 (1953), pp. 163-172. The adjectives checked by Barron's Ss who preferred simplicity/symmetry were: contented, gentle, conservative, patient, peaceable, serious, individualistic, stable, worrying, timid, thrifty, dreamy, deliberate, moderate, modest, responsible, foresighted, conscientious. Ss who preferred complexity/asymmetry checked: gloomy, pessimistic, bitter, dissatisfied, emotional, pleasure-seeking, unstable, cool, irritable, aloof, sarcastic, spendthrift, distractible, demanding, indifferent, anxious, opinionated, temperamental, quick. Ss also supported Anast's findings (see note 9 above) since Barron's Ss who preferred simplicity liked what is "regularly predictable, following some cardinal principle which can be educed at a glance." In Anast's study these might be the thinking, intuitive book readers. Barron's Ss who preferred complexity liked what is "radically experimental, sensational, sensual, esoteric, primitive, and naive." These Ss might be the sensation-oriented, feeling people in Anast's study who prefer movies and TV. See pp. 164 and 165 in Barron's study.

[16]See Ferdinand J. Fritzky, "Aesthetic Preference for Abstract Designs as a Function of Their Perceived Complexity," research bulletin, Educational Testing Service, Princeton, N. J., October 1963, for another example of this method.

[17]The meaningful pairs were: (1) films ranked according to complexity of subject matter with films ranked according to how much the S liked them; (2) films ranked according to complexity of technique with films ranked according to how much S liked them; (3) films ranked according to complexity of subject matter with films ranked according to how much the S thought about the films after viewing them; (4) films ranked according to complexity of technique with films ranked according to how much the S thought about the films after viewing them.

[18]This method is suggested by Lewis R. Goldberg, "Student Personality Characteristics and Optimal College Learning Conditions," Oregon Research Institute Research Monograph, 9 (July 1969), pp. 48 and 49.

[19]Preference for complexity/asymmetry as measured by the BWAS correlated significantly with the item "Before I was old enough to drive, I often went to the movies with friends or by myself" ($p < .05$, gamma = .41). A possible explanation for this relationship is that people who prefer complexity may be more independent as children.

[20]Arthur Knight, The Liveliest Art (New York: Macmillan Mentor, 1957), p. 26.

[21]It is further interesting that those Ss who approach film analytically, i.e., "value" it as a medium, also think that they like TV more than their peers. There may be a reciprocal learning of critical viewing skills between the two media.

[22]The question could be answered easily by asking students in several film classes to respond to the film analyticity scale before and after the class terms.

[23]A distinction Gans makes between "high culture" and "upper-middle-culture" taste publics is that the latter lack the former's concern for artistic method. See Herbert J. Gans, "Popular Culture in America: Social Problem in a Mass Society or Social Asset in a Pluralist Society?" in Howard S. Becker (ed.), Social Problems: A Modern Approach (New York: John Wiley and Sons, 1966), pp. 549-620.

[24]Daniel Bell, "The Cultural Contradictions of Capitalism," The Public Interest, 21 (Fall 1970), p. 30 suggests:

> In the classical premodern view, art was essentially contemplative; the viewer or spectator held "power" over the experience by keeping his esthetic distance from it. In modernism, the intention is to "overwhelm" the spectator so that the art product itself--through the foreshortening of perspective in painting, or the "sprung rhythm" of a Hopkins in poetry--imposes itself on the spectator in its own terms. In modernism, genre becomes in archaic conception whose distinctions are ignored in the flux of experience. In all this, there is an "eclipse of distance," so that the spectator loses control and becomes subject to the intentions of the artist.

Lionel Trilling, Beyond Culture (New York: Viking Press, 1965), p. xiii states:

> Any historian of the literature of the modern age will take virtually for granted the adversary intention, the actual subversive intention, that characterizes modern writing--he will perceive its clear purpose of detaching the reader from the habits of thought and feeling that the larger culture imposes, of giving him a ground and a vantage point from which to judge and condemn, and perhaps revise, the culture that has produced him.

If Bell and Trilling are correct, then it is easier to understand why people who prefer simplicity do not like films which use unpredictable techniques and try to get these stability-loving people to think in new ways. Also, Bell's comment implies active intellectual analysis on the

part of the viewer or reader of modern art products. In order to put that much effort into something, a person has to be sure that the "something" is valuable enough to him to warrant such an expenditure of energy.

[25]Barron, 1953, op. cit., pp. 164-165.

[26]Ibid., p. 170.

[27]See Hare, op. cit., esp. the quote on page 74 of the present chapter.

[28]See Donald W. MacKinnon, "The Nature and Nurture of Creative Talent," American Psychologist, 17 (July 1962), pp. 484-495; Jacob W. Getzels and Philip W. Jackson, "A Study of the Sources of Highly Intelligent and of Highly Creative Adolescents," in Samual Messick and Douglas N. Jackson (eds.), Problems in Human Assessment (New York: McGraw-Hill, 1967), pp. 480-490.

# CHAPTER FIVE

## SUMMARY OF THE FILM ANALYTICITY RESEARCH

Parsons and White argue that intellectuals take three major positions with respect to the mass media-mass culture debate: social structuralist, elitist, or moralist.[1] A social structuralist insists that man is born good but is corrupted by the society in which he lives. Mass media must be controlled to avoid such corruption and to encourage man's intrinsic goodness.[2] An elitist makes no judgment on the ultimate goodness of man but fears the average man's ability to protect cultural standards. Mass media, again, must be controlled but not to protect men against the media, rather to protect the media against men.[3] A moralist accepts the basic position of the elitist but argues that each man must accept his individual responsibility to maintain cultural standards.[4]

The present thesis accepts the position of the moralist with two important qualifications: (a) mass media consumers must be trained to competently exercise their sovereignty and (b) current cultural standards are not necessarily those to which media consumers should adhere.

The central policy issue of the mass culture debate is whether a mass medium should give the people what they want or what they "ought" to have. If the former is the accepted policy, critics say, democracy and crass tastes will rule. If the latter is the accepted policy, then the rights of the (elite) minority will be protected and the tasteless majority may learn to like what they have previously scorned.[5]

Media researchers have accepted the terms of this debate and have directed much of their research effort to "gratification and use" studies which seek to find out how audiences use the media, how audience members differ, and why they use the media as they do.[6] These studies ask what people do with media and provide a basis for media programming to satisfy audience needs.[7] An even larger proportion of media research has been devoted to "effects" studies. These studies ask what media do to people and provide evidence to support the arguments of the social structuralists.[8]

So far most media research has concentrated on how to change current media programming to either (a) fit the tastes and needs of the audience better or (b) to influence members of media audiences in a manner which is beneficial to society. Unfortunately, the mass media issue has never been framed properly. Gratification and use researchers are on the right track when they ask what audiences do with media but the proposed solution is incorrect. Effects researchers have a valid point when they insist that media audiences can be changed. Neither camp recognizes that media audiences can be trained to be more astute, critical consumers of media products and that they will then change the media through their behavior as more aware consumers. Of course, they may not change the media to conform with current elitist standards. More likely, the various sub-groups within the mass media audience will evolve new standards for their separate, but more sophisticated, tastes.

Lazarsfeld and Merton state:

> It is misleading to speak simply of the decline of esthetic tastes. Mass audiences probably include a larger number of persons with cultivated esthetic standards [than existed before mass media], but these are swallowed up by the large masses who constitute the new and untutored audience for the arts.[9]

The mass audience is many audiences. Mass media literature contains numerous studies of how audience members differ in personal characteristics, in the ways they use various media, in the types of media they prefer.[10] But there are few, if any, studies which examine the relative consumer skills audience members bring to various media. Lazarsfeld and Merton point out that people with "cultivated esthetic standards" are present in an audience as well as "untutored" people. The important audience differences, then, for anyone interested in raising the media skills of audience members are those which discriminate between proficient and less proficient media consumers.

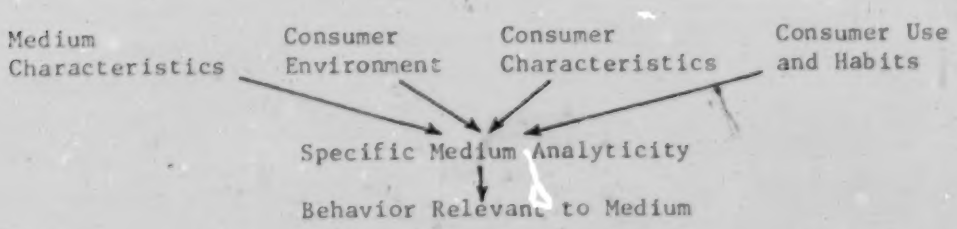
## The Nature of Analyticity

Himmelweit and Swift posit a conceptual model of the development of media use and taste which depends upon the interaction of four factors:

1. The characteristics of each medium, relative to those of other media and to leisure pursuits generally.
2. The environment of the media user, and its effects for or against use and enjoyment of particular media.
3. Characteristics of the media user.
4. Past media use and habits.[11]

This author accepts that model except for the following modifications. Media use and taste are part of an intermediate variable, a general

orientation toward a specific medium, which this author calls "analyticity." An individual's analyticity may not be consistent with respect to all media because it depends on how skillfully he can deal with each specific medium. Thus, he may be a more adept consumer of one medium than another. His proficient consumption of a medium depends upon the interaction of the four areas of influence organized by Himmelweit and Swift. This proficiency determines his behavior relevant to that medium. The model can be represented graphically as follows:




An earlier study by this author suggests that analyticity comprises three facets: (1) the value an individual places upon a medium (i.e., whether he sees the medium as a tool for self-enhancement or for diversionary activity only); (2) the attention an individual pays to the medium and the care with which he selects specific products of that medium for his use; and (3) the critical consumption habits he exhibits when he uses the medium. These facets are present in an individual's orientation toward any medium and that orientation determines his behavior relevant to that medium. For example, an individual who is not selective in his film behavior (because he does not use film for self-enhancement nor is very skilled in dealing with it) may decide

he wants to go to a movie some night because he wants to get out of the house, go on a date, distract his mind, etc. He checks the newspaper theater page to see what's on and goes to the movie that he guesses to be the best of the available choices. Conversely, an analytical film viewer keeps a constant check on films which are currently available in town and those which are likely to become available in the future. He selects, through various sources of information, a film that he thinks he will enjoy--or even that he thinks he ought to see because it is important artistically, socially, etc.--and plans to attend it before it leaves town. The same sort of selective behavior can be displayed toward any medium. The three facets of analyticity are the same characteristics which a good English teacher seeks to instill in a literature student: (1) to value literature for the new perceptions, understanding it can bring to him about the world, other people, himself; (2) to pay attention to what literature is available and to be selective in what he devotes time to reading; and (3) to critically evaluate what he reads in terms of who the author is, what period of time he writes in and about, what the implied values of the author are, what literary devices he uses, etc.

Witkin defines cognitive styles as "characteristic modes of functioning that we show throughout our perceptual and intellectual activities in a highly consistent and pervasive way."[12] Analyticity cannot be called a cognitive style because we do not know at this point whether it extends across all media. Temporarily we have limited its use to one medium at a time. However, analyticity does determine an individual's approach to a medium and does so in a consistent manner.[13]

Because of this consistency, the concept of analyticity has several advantages for media research.

## The Importance of Analyticity for Media Research

Traditionally, self-exposure to a medium has been used as the independent variable in effects studies and the dependent variable in gratification and use studies. But exposure data gives information about the quantity of viewing only. It tells nothing about the quality of viewing. One person may watch five hours of television merely to fill in some leisure hours or as a secondary activity. Another person may watch five hours of television and employ all his critical, analytical abilities to learn more about the techniques and social impact of the medium or to gain new insight into himself or other people. Because many media researchers seem to have a negative attitude toward popular media, they assume that a person who watches, listens to, or reads any mass medium extensively is doing so because he is somehow less than adequate as a person. He is disadvantaged socially, demographically, or personally.[14] The opposite may be true. A heavy media user can be a complexity seeker, a person who uses the media to find alternative ways of understanding and perceiving external and internal stimuli. He may be able to extract much more information from, for example, a TV program and form many more concepts utilizing that information than a passive viewer. And because he can use TV in this manner he may value the medium highly and use it frequently.

People high in film analyticity attend more films than their less analytical peers.[15] Analytical film viewers also perceive themselves as liking TV more than their friends.[16] Therefore, it is plausible that some heavy users of a mass medium may be people who think complexly--at least in regard to use of that medium--and not escapists, ignoramuses, or sloths. They may even be more modern and more adaptable to a changing environment than those who scorn mass media.

According to Gardiner, people who think complexly

> Typically handle information or stimuli in two important and interrelated ways: (a) they discover and use a relatively large amount of information in their thinking, and (b) they form a variety of concepts on the basis of the same pool of information. . . .individuals who function in this complex way in a given area of their lives are more creative, more democratic, more empathic, more capable of coping with complex environments and decisions than persons who think in a more simplistic fashion, i.e., who use little information and form few concepts. In general, increasing complexity of thinking is accompanied by greater ability to adapt to stressful or changing circumstances.[17]

Several pieces of evidence have accumulated to suggest that highly analytical film viewers prefer complex stimuli. Each piece of evidence is small but together they present a cogent argument for that conclusion. Analytical people tend to think about and prefer technically difficult films.[18] They also score significantly higher on the Barron-Welsh Art Scale than less analytical film viewers although the magnitude of the relationship is very small ($p < .04$, $r = .14$).[19] In keeping with Barron's findings about people who prefer complex/asymmetrical figures, highly analytical viewers tend to be more radical politically ($p < .02$, $r = .17$) and describe themselves more critically than less analytical viewers.[20] Highly analytical people may be more independent

at an early age than less analytical people. This hypothesis, although not directly supported in the present studies, can be inferred from the dual relationships which exist between analyticity and attending movies without an adult as a child ($p < .001$, gamma = .26) and the same item and preference for complexity ($p < .05$, gamma = .41).[21] This hypothesis should be checked in future studies.

The above research on the relationship between analyticity and preference for complexity demonstrates the usefulness of the analyticity concept for scientific investigations of the processes of media viewing, listening, or reading. The concept can also be used to explore determinants of general orientation toward media and, consequently, of media behavior because analyticity provides an easy way to categorize media consumers. A body of research can be accumulated and related together in a meaningful manner. For example, analytical people differ from less analytical people in their respective background experience with film. The old theory that children turn out to be better and more avid readers if they grow up in a family which owns and reads books appears to be valid for the acquisition of analytical film habits through childhood film experience. People who as children attend many films and have an adult friend who is interested in film are likely to grow up to be analytical film viewers. As adults, they not only attend more films than less analytical viewers, but they enroll more often in film classes.[22]

The concept of analyticity also points out the inadequacy of past independent variables as predictors of media behavior. The preceding finding about the differing backgrounds of analytical and less analytical

film viewers explains the results of an earlier study by this author where members of one socio-economic class (the upper-middle-class) varied greatly in the uses they made of and the value they placed upon television and films.[23] Researchers who have found media preference to be strongly related to social class usually have used income and education to explain these differences.[24] A more likely explanation of the apparent effect of social class on media preference is that upper-class children usually are not taught to value the popular media through parental example nor are they exposed to those media as much as lower-class children. Thus, they grow up with a limited conception of the usefulness of those media for their own lives. The same lack of experience and appreciation is often true of lower-class children in regard to media which the upper-classes traditionally value.

Two other demographic variables which have been related frequently to media exposure are age and sex.[25] Neither of these variables is significantly associated with analyticity in the present work. However, all the subjects used in these three studies were university students. As such, there was little variation in their ages or social classes. Conceivably, age might be a more important factor in a wide-range sample of American film viewers. Sex might be an important variable in the relative analyticity of members of social classes which are not well represented by a college sample, for example, blue-collar workers.

Finally, in addition to providing (1) a way to examine the quality as well as the quantity of media use, (2) a format for the meaningful organization of media research, and (3) a more reliable dependent

variable for the investigation of determinants of media behavior and taste the concept of analyticity also can provide a way to plan and evaluate a media curriculum. A curriculum can be devised around the inherent three-factor structure of analyticity and can use methods of education which reflect the thinking processes and backgrounds of people high in analyticity. Student analyticity scores can be repeatedly checked as students progress through such a curriculum to ascertain whether or not their media skills increase more than those of students who are not enrolled in the curriculum.

## Applications of the Analyticity Research

The analyticity research which has been completed so far tells us two important things about analytical film viewers. First, the analytical Ss in these studies had more acquaintance with the film medium as children and were around at least one adult who valued the medium highly. Second, analytical Ss appreciate and think about technically difficult films more than less analytical Ss and probably use more complex information from such films.

It is easy to apply both these findings to a school media training program. Informal discussion of what children have seen on TV--the good and bad points of a program, its implied values, the possible social consequences of the program--can be a regular part of the school curriculum. Enthusiastic previews of future television programs and films can encourage children to plan ahead to watch something that respected adults value. Films, which are aesthetically fine with interesting content, can be shown at school and discussed. In short, a medium such as

film or television can be represented to a child as an important source of new ways to perceive and understand the world, other people, and himself rather than as competition for books or a mind-boggling waste of time.

An easy way to encourage children to like films and TV programs which require time and effort to figure out is to let students make their own video-tapes and super-8 mm. films. Through this creative process, students will become aware of the constant decisions that have to be made by directors, photographers, editors, producers, etc. They will observe all the little pieces that make up a whole program or film by actually constructing the pieces and putting them together. Most importantly, after making their own products, they will be more likely to assume that a director uses complicated techniques for purposes other than just to frustrate his audience.

Both the methods mentioned are applicable to all age ranges from very small children to adults. Ideally, however, the training process should begin in kindergarten in order to establish the media habits that analytical people acquire during childhood. Always the emphasis should be to teach children to approach media more analytically and not to teach them to like a specific kind of content--an error frequently made by literature teachers who love Dickens.

## A Critique of the Present Studies

The major problem of the present studies lies in the performance of the analyticity scalogram in Studies III and IV. The analyticity distribution for the sample used in those studies is badly skewed. This

skew may depress the magnitude of the correlations between analyticity and other variables. According to Carroll, "the possible range of the correlation coefficient is constricted to the extent that the two marginal distributions are disparate, i.e., not of identical shape and skew."[26] He presents a method for computing the limits of the correlation coefficient. Ordinarily the upper limit of the Pearson product moment correlation coefficient is 1.00. In Study IV, however, the upper limit for the coefficient which describes the relationship between analyticity and preference for complexity ($r = .14$, as measured by the EWAS) is .85.[27]

Although the effective limits for other correlations cited in the present study have not been computed, it is suspected that many of the involved relationships are described by artificially low correlation coefficients. This depression may be attributed to two types of errors described by Carroll, errors of scaling and errors of scale-dependent selection.[28]

The analyticity scalogram may suffer from scaling error because of the relative difficulty of item three (viewing behavior) for the present sample and the subsequent large number of "2" scores. The interval between items one and two (attention-selection and value) appears relatively small since so many Ss passed both items whereas the interval between items two and three (value and viewing behavior) seems comparatively large because so many Ss failed to pass item three. The scalogram, therefore, groups the values into unequal intervals. It also groups the values into broad categories, a form of censoring, and a way needs to be found to make finer discriminations, especially among Ss

who receive a score of "2". Figure 1 presents Carroll's representation of several types of scaling errors. The analyticity scalogram is afflicted by type C. According to Carroll, "errors of scaling will

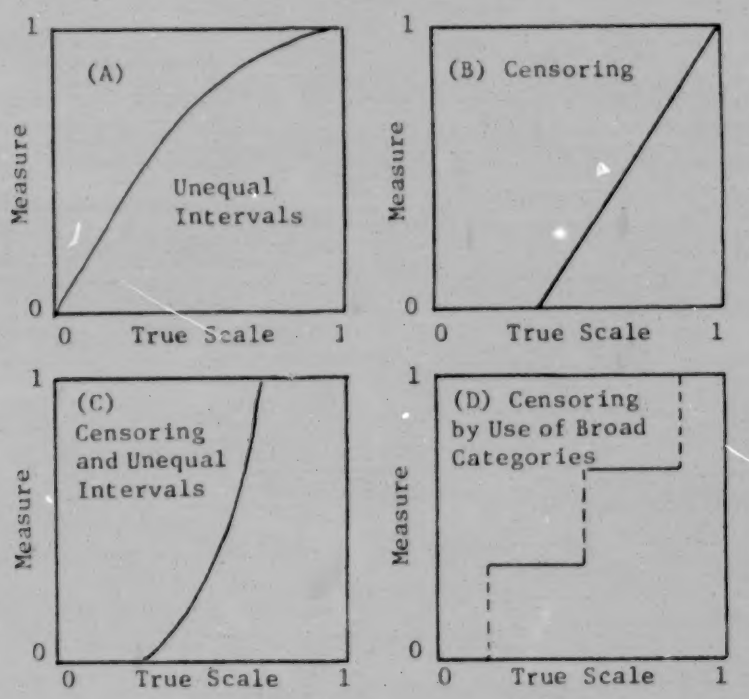



Figure 1. Examples of Several Types of Scaling Errors[29]

always depress linear relationships, if present, and will at least disturb non-linear relationships."[30]

An error of scale-dependent selection which can be attributed to the analyticity scalogram is demonstrated by Figure 2 which illustrates the bivariate correlation surface of analyticity and preference for complexity (as measured by the BWAS). Carroll calls this type of

selective process "conjunctive bivariate selection."[31] He states that "conjunctive bivariate selection. . .will always decrease the measured relationship."[32]

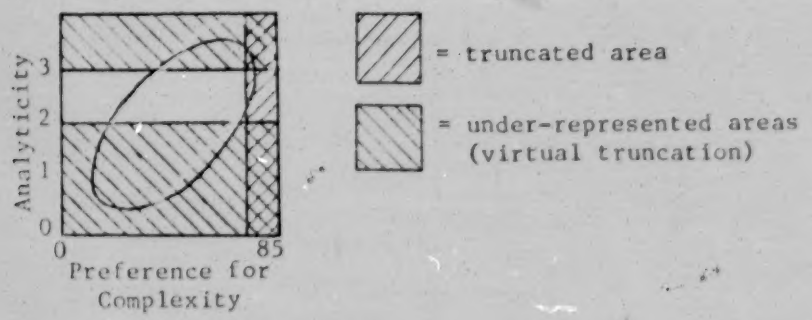



Figure 2. The Bivariate Correlation Surface for Analyticity and Preference for Complexity in the Present Sample[33]

Dagenais and Marascuilo recently demonstrated that there is no ascertainable difference between the performances of Guttman scalogram and simple sum-of-responses scale structure in reference to either the significance probabilities of F or the explained variance in one-way ANOVAs (for three, five, or seven dichotomous items). They concluded that "multivariate data reduced to a simple sum-of-responses score is likely to be as effective as scores derived by a more sophisticated multivariate factor analytic technique or more costly Guttman scaling procedure."[34]

Unfortunately, there is a difference between the analyticity scale as it is presently constructed and a simple sum-responses scale because of the scalogram's tri-component design. The only way to make it

comparable to a sum-responses scale is to make three such scales and compare each of those with its appropriate Guttman sub-scale. A grand total would then have to be computed for both the scalogram sub-scales and the sum-responses scales to gain composite analyticity scores. The latter procedure has no adverse effect on the sum-responses scale but does harm the scalogram because each sub-scale can no longer be considered an item in a combined scalogram but must be retained as a separate scale. Figure 3 illustrates the difference between the scalogram scores and the sum-responses scores. A simple-sum procedure violates the theoretical definition of a highly analytical film viewer who

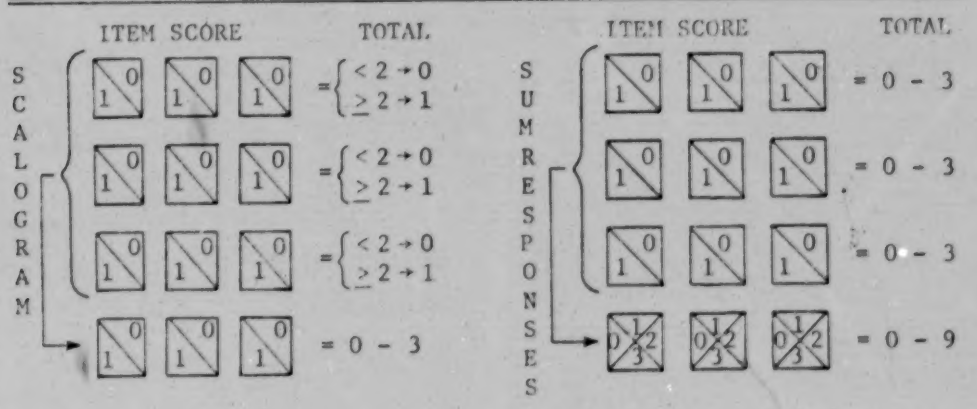



Figure 3. Comparison of the Film Analyticity Scalogram With a Parallel Sum-Responses Scale

must demonstrate a minimum score on each sub-scale (each a component of analyticity). As previously explained (page 22, Chapter II), a person who receives a score of two on each of the sub-scales of the scalogram--a total of six--will be assessed as more analytical than a person who

receives the score of three on two of the sub-scales and the score of one on the third sub-scale--a total of seven. Because of the unique structure of the film analyticity scalogram, the correlation (Pearson r) between the analyticity scalogram responses and the same responses summed for the Study III and IV sample is .64 ($p < .001$). Dagenais and Marascuilo correlations between their ordinary scalograms and parallel sum-responses scales never fall beneath .88.[35]

Nevertheless, it is now felt that the theoretical structure built into the Guttman scalogram in the present dissertation may not be worth the sacrifice of larger correlation coefficients for the relationships between analyticity and other variables. Therefore, the present data will be reanalyzed using three five-item sum-responses scales each of which represents a component of film analyticity. Relationships will be checked also for curvilinearity. A comparison of the results from the two scale structures may well confirm John Robinson's belief that true

> Guttman scales are most likely to be found among behaviors that are highly structured in a society--such as social distance, organizational hierarchies, and evolutionary stages.... they are unlikely to describe very well the attitude structures of mass populations....[36]

## Rather Than Censor the Stimulus, Educate the Response: A Reiteration

Mass communication research has devoted itself heavily to studies of the effects of mass media, most often television, on the media consumer. Recently there has been an inundation of studies which deal with the effect of television on children. Perhaps the most noticeable of

these were the sixty research reports completed for the NIMH Surgeon General's inquiry. Liebert, Neale, and Davidson in their review of those reports present a strong case for the effect of televised violence on the aggressive behavior of young children.[37] At the end of that review, the authors, as effects researchers typically have done, recommend several ways of changing children's programming.

American programming is not as good as it should be. It probably does affect some viewers adversely and, accordingly, programming should be changed to serve the public better. However, a campaign for better programming should be augmented by a second approach that, so far, has received no acknowledgment in academic circles. The second approach is to train media consumers to listen to, view, and read mass media more astutely.

Richard Maisel recently pointed out that the United States is now in the third stage of media development--a stage which is "characterized by a declining growth rate for mass media and an increasing growth rate for specialized communication directed to smaller, more homogeneous audiences."[38] He said that "if this theory is correct, the mass media will--contrary to past expectations--play a less important role in the future, and the focus of scientific attention should be shifted to specialized media."[39] Although Maisel was concerned primarily with the education system and media such as the telephone, telegraph, and mail service, the third step theory can be applied readily to the coming proliferation of entertainment and information software which will be transmitted by cable, EVR, and satellite hardware. This flood of software will give the media consumer a much greater choice of program and

information sources. It is doubtful that such a great diversity of software alternatives can be very closely controlled, even in a single field such as children's programming.

Therefore, instead of worrying only about what television is bringing to children (and adults for that matter) communications researchers ought to be re-examining the challenge of Schramm, Lyle, and Parker to consider what children bring to TV.[40] People can be taught to be more critical consumers of media; such training is a basic necessity in a democratic, media-choked society such as ours. In fact, it is more important to teach people to look critically at violent or other questionable media content than it is to remove such content. The argument really extends back to the logic of Milton in "Areopagitica" that men can distinguish between good and bad, right and wrong, but only when men have free choice can they exercise their reason to its fullest power. Frankly, even control over children's programming begins to sound too much like Orwell's 1984.

References

[1]Talcott Parsons and Winston White, "The Mass Media and the Structure of American Society," Journal of Social Issues, 16 (1960), pp. 67-77.

[2]This is a Marxist point of view which encompasses socialist realism. See Berel Lang and Forrest Williams (eds.), Marxism and Art (New York: David McKay, 1972); Erich Fromm, (ed.) Socialist Humanism (Garden City: Doubleday Anchor, 1966); Adam Schaff, Marxism and the Human Individual (New York: McGraw-Hill, 1970), esp. p. 154; C. Wright Mills, The Marxists (New York: Dell, 1962), esp. p. 144 for discussions of how art relates to a socialist society. See Mao Tse-Tung, On Literature and Art (Peking: Foreign Languages Press, 1967) for the Chinese position on the subject.

[3]See Bernard Rosenberg, "Mass Culture in America," in Bernard Rosenberg and David Manning White, (eds.) Mass Culture (New York: The Free Press, 1957), pp. 3-12; Jose Ortega Y Gasset, "The Coming of the Masses," in Rosenberg and White, op. cit., pp. 41-45; Lewis A. Coser, "Comments on Bauer and Bauer," Journal of Social Issues, 16 (1960), pp. 78-84; Leo Lowenthal, "Communication and Humanitas," in Floyd W. Matson and Ashley Montagu, (eds.) The Human Dialogue (New York: The Free Press, 1967), pp. 335-345; Hannah Arendt, "Society and Culture," in Matson and Montagu, op. cit., pp. 346-354; Leo Lowenthal, Literature, Popular Culture, and Society (Englewood Cliffs, N.J.: Prentice-Hall, 1961) for variatons of the elitist position and Raymond A. Bauer and Alice H. Bauer, "America, 'Mass Society' and Mass Media," Journal of Social Issues, 16 (1960), pp. 3-66 for a condemnation of the elitist position.

[4]See the introduction to David Manning White and Richard Averson, (eds.), Sight, Sound, and Society (Boston: Beacon Press, 1968), pp. 3-20; Joseph Wood Krutch, Experience and Art (New York: Collier Books, 1962 edition).

[5]Kaarle Nordenstreng, "Comments on 'Gratifications Research' in Broadcasting," Public Opinion Quarterly, 34 (1970), p. 131 comments:

> in Finland we have set the aims of broadcasting in a way which places the goal of satisfaction in a peripheral position and the goals of information and comprehension in a central position: the ultimate objective of programs is to widen the cognitive frame of reference or world view of the audience.

Nordenstreng ignores the possibility that Finnish audiences will not watch what the Finnish broadcasting system dictates is good for them. Gary Steiner recognized this inconsistency between philanthropic program philosophy and the actual viewing behavior of audiences when he

found that even intellectual viewers do not watch documentaries, etc. on television. cf Gary A. Steiner, The People Look at Television (New York: Alfred A. Knopf, 1963), pp. 231-234.

[6]See Elihu Katz and David Foulkes, "On the Use of the Mass Media as "Escape': Clarification of a Concept," Public Opinion Quarterly, 26 (1962), pp. 377-388; Joseph T. Klapper, "Mass Communication Research: An Old Road Resurveyed," Public Opinion Quarterly, 27 (Winter 1963), pp. 515-527 for explanations of what gratification and use studies encompass.

[7]See B. P. Emmett, "A New Role for Research in Broadcasting," Public Opinion Quarterly, 32 (Winter 1968-69), pp. 654-665; and Robert R. Monaghan, "A Systematic Way of Being Creative," The Journal of Communication, 18 (March 1968), pp. 47-56 for applications of gratification and use research.

[8]See Robert K. Baker and Sandra J. Ball, Mass Media and Violence: A Staff Report to the National Commission on the Causes and Prevention of Violence, Vol. IX (Washington, D.C.: U.S. Government Printing Office, November 1969) for a fairly recent and comprehensive discussion of effects research.

[9]Paul F. Lazarsfeld and Robert K. Merton, "Mass Communication, Popular Taste and Organized Social Action," in Rosenberg and White, op. cit., p. 467.

[10]See Chapter IV references 1-10, p. 88 for a list of some of these studies.

[11]Hilde Himmelweit and Betty Swift, "Adolescent and Adult Media Use and Taste: A Longitudinal Study," unpublished paper available from The Communication and Attitude Change Research Unit, Social Psychology Department, London School of Economics, University of London, c. 1973, pp. 70-71.

[12]Herman A. Witkin, "The Role of Cognitive Style in Academic Performance and in Teacher-Student Relations," paper presented at a symposium on "Cognitive Styles, Creativity and Higher Education," sponsored by the Graduate Record Examination Board, Montreal, Canada, November 8-10, 1972, p. 2.

[13]Highly analytical Ss in Study III appreciated technically difficult films more than less analytical Ss and expressed a greater desire to see more films of that type in the future. In Study IV highly analytical Ss said they think about technically difficult films after they have viewed them. They also attend more films than their less analytical peers both as children and as adults.

[14]See the discussion which opens Chapter IV for evidence to support this statement.

[15]See p. 78 in Chapter IV and p. 22 in Chapter II.

[16]See p. 78 in Chapter IV.

[17]Gareth S. Gardiner, "Cognitive and Motivational Development in Two Experimental Undergraduate Programs in Business," in press Academy of Management Journal 1974, p. 1.

[18]See pp. 60-61 in Chapter III and pp. 80-81 in Chapter IV.

[19]See p. 80 in Chapter IV.

[20]See p. 58 in Chapter III and p. 82 in Chapter IV.

[21]See p. 78 in Chapter IV, and Chapter IV reference 19, p. 89.

[22]See p. 78 in Chapter IV.

[23]See Study I in Appendix A or Deanna Campbell Robinson, "An Exploration of Elite Audience Attitudes Toward Television and Theater Movies," unpublished Master's thesis, University of Oregon, 1972.

[24]See introduction to Chapter IV for a discussion of and references for some of these studies.

[25]See Chapter IV, reference 1, p. 88 for a list of books which summarize much of the research which has used these variables.

[26]John B. Carroll, "The Nature of the Data, or How to Choose a Correlation Coefficient," Psychometrika, 26 (December, 1961), p. 349.

[27]Ibid., pp. 369-370 for Carroll's method for finding the upper limit of the correlation coefficient.

[28]Ibid., pp. 352-369.

[29]Ibid., p. 353.

[30]Ibid., p. 354.

[31]Ibid.

[32]Ibid.

[33]This figure is not identical to Carroll's illustration of conjunctive bivariate selection but refers only to the sample used in the present study.

[34]F. Dagenais and Leonard A. Marascuilo, "The Effect of Factor Scores, Guttman Scores, and Simple Sum Scores on the Size of F Ratios in an Analysis of Variance Design," Multivariate Behavioral Research, 8 (October, 1973), p. 500.

[35]Ibid., p. 499.

[36]John P. Robinson, "Toward a More Appropriate Use of Guttman Scaling," Public Opinion Quarterly, 37 (Summer 1973), p. 266.

[37]Robert M. Leibert, John M. Neale, and Emily S. Davidson, The Early Window: Effects of Television on Children and Youth (New York: Pergamon Press, 1973).

[38]Richard Maisel, "The Decline of Mass Media," Public Opinion Quarterly, 37 (Summer 1973), p. 159.

[39]Ibid.

[40]Wilbur Schramm, Jack Lyle, and Edwin B. Parker, Television in the Lives of Our Children (Stanford: Stanford University Press, 1961).

# APPENDIX A

## STUDY I: ELITE AUDIENCE ATTITUDES TOWARD TELEVISION AND FILM

## STUDY I

### Elite Audience Attitudes Toward Television and Film

Researchers have repeatedly correlated socio-economic class with media preference and exposure. In 1963 The Federation of British Film Makers' research on British cinemagoers under forty-five years of age established the following frequency of film attendance by social class: skilled manual workers were the most frequent filmgoers, lower-middle class people the next, working class and poor people the next, and upper and upper-middle class people were the least frequent filmgoers.[1] In 1963, also, Steiner found that less frequent television viewers are more highly educated, have a higher income, and are more likely to be urban-dwellers than the more frequent TV viewer.[2]

However, casual observation of film audiences in Eugene, Oregon, a town of 90,000, indicated that there are a considerable number of professional, upper-middle class people who currently attend films. Cocktail party conversations also suggested that many upper-middle class people regard either film or television, and sometimes both, as rewarding experiences. Either the media situation has changed since 1963 or a greater variety of attitudes toward television and film exists among members of the upper-middle class than previous research has uncovered.

Since 1963, films have become more specialized. Richard Coe commented in 1967:

> Without anyone especially noting it, the film distributing world is in a state of revolution. For generations the movies have been for everyone. Films, especially the

> American-minded ones, have aimed to include something for everyone.
>
> Gradually this whole concept is going down the drain. Films are being created for particular audiences and only the minority are aiming at the mass majority. For all its mechanization, the industry is getting a hand-tooled look.
>
> This is decidedly all to the good, since better pictures are the result. . . .[3]

A year later, Public Broadcasting was born and it began offering more alternative television programs than had been available previously. Therefore, it is plausible that upper-middle class people are finding more films and television programs which satisfy their elite tastes. But it is equally plausible that elite media tastes were never homogeneous. The usual indices of education, income, and occupation may have been too crude to pick up the subtle attitude distinctions that determine exposure to and use of film and television.

The purpose of the present study is to explore the attitudes of elite members of the television and film audiences toward each of those media separately and together. Specifically, the present research is designed to determine:

1. If there are definite sub-groups of media behavior and preference within the upper-middle class.

2. If positive viewers differ from negative viewers by any systematic criteria.

## Subjects

Ss were thirty-two upper-middle class residents of Eugene, Oregon. All were married and with one exception over thirty years old. The

group included only medical doctors, university professors, architects, lawers and their spouses. Therefore, the Ss were similar in education, income, status and age. In addition to performing an experimental task, Ss answered a demographic and media habits questionnaire. A copy of the questionnaire can be found at the end of this summary on pages 145-155.

## Method

Twenty additional Ss with socio-economic characteristics identical to those of the experimental Ss were extensively interviewed. The open-ended interviews yielded over two hundred separate statements about the Ss' attitudes toward and uses of film and television. The number of statements was reduced to ninety-nine by eliminating redundant, ambiguous, and less relevant items. Statements were placed in one of four categories: (1) those which dealt with program or film content; (2) those which centered on program or film manner of presentation; (3) those which reflected criteria for program or film selection; (4) and those which indicated uses Ss made of either medium. An approximately equal number of items was retained in each category. The final items are listed on pages 138-144.

Statements were typed on cards and Ss were asked to Q-sort the cards according to the degree to which they agreed or disagreed with each item. The following forced sort format was used:

| Value of pile | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| 11* | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1** |
| Number of cards in pile | | | | | | | | | | |
| 3 | 5 | 8 | 11 | 14 | 17 | 14 | 11 | 8 | 5 | 3 |

*Strongly agree with statement
**Strongly disagree with statement

Ss were grouped by factor analysis on the basis of how they sorted the items. In addition factor scores were computed for the items and were used to ascertain each item's importance for each factor generated. Principal components analysis and varimax rotation were used for the factor analysis.

## Results

Nine factors were generated above the 1.0 eigenvalue limit. They accounted for sixty-five percent of the variance. The ninth factor was discarded since it contained only one subject with a satisfactory loading. Each factor was interpreted in light of the questionnaire information and the items whose factor scores indicated they were most important to that factor. Relevant items for each factor are listed in the tables which follow each factor interpretation. The rotated factor matrix is presented in Table 29.

### Factor 1: The Information Absorbers

Information absorbers are scientific in orientation, politically the most conservative of the factors, and over forty years old. They watch from under seven to fourteen hours of television per week. They have more than one TV set and at least one of those sets is color, over twenty inches, and connected to a cable service. Sets are most often located in family rooms where they are convenient and comfortable to watch. Ss watch sports events, talk shows, documentaries, and movies on television. They like PBS, especially those programs produced by the BBC. They read mostly non-fiction and make heavy use of print media.

TABLE 29

ROTATED FACTOR MATRIX

| Subject | Factor 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|---|
| 1 | .168 | .180 | -.546 | -.179 | -.165 | -.100 | -.252 | -.357 |
| 2 | .369 | -.387 | -.141 | -.420 | .040 | -.161 | -.008 | .339 |
| 3 | -.089 | -.084 | -.726 | -.107 | -.090 | -.063 | -.169 | -.160 |
| 4 | .208 | .043 | -.478 | .311 | -.235 | -.330 | .058 | -.000 |
| 5 | -.089 | .367 | -.241 | -.450 | -.291 | -.111 | -.040 | .124 |
| 6 | .147 | .386 | -.170 | -.228 | -.261 | -.328 | -.104 | -.178 |
| 7 | .092 | .183 | -.149 | -.065 | -.142 | -.787 | -.092 | -.099 |
| 8 | .119 | -.019 | -.176 | -.151 | -.099 | -.181 | -.041 | .069 |
| 9 | .340 | .111 | -.087 | .001 | -.747 | -.181 | -.073 | -.119 |
| 10 | -.111 | -.406 | -.403 | -.071 | -.618 | -.227 | -.138 | -.102 |
| 11 | .494 | .000 | -.300 | -.160 | -.353 | -.165 | -.073 | -.202 |
| 12 | .068 | .157 | -.653 | -.079 | -.181 | -.203 | -.101 | .041 |
| 13 | .072 | -.094 | -.671 | -.226 | -.187 | -.236 | .113 | -.222 |
| 14 | .174 | -.387 | -.379 | -.016 | -.402 | .217 | -.310 | -.036 |
| 15 | .201 | .047 | -.093 | -.112 | .065 | -.122 | -.797 | -.003 |
| 16 | -.008 | -.116 | -.218 | -.092 | -.277 | -.172 | -.741 | -.029 |
| 17 | -.090 | -.804 | -.282 | -.224 | -.108 | .078 | .004 | .101 |
| 18 | .196 | -.324 | -.660 | -.160 | .079 | .047 | -.199 | .010 |
| 19 | .199 | -.372 | .136 | -.038 | -.094 | .003 | -.130 | .598 |
| 20 | .037 | -.759 | .135 | -.167 | .085 | -.027 | -.021 | .025 |
| 21 | .356 | -.101 | -.094 | -.069 | -.484 | -.115 | -.187 | -.315 |
| 22 | .079 | -.139 | -.025 | -.683 | -.094 | -.087 | -.049 | -.084 |
| 23 | .084 | -.335 | -.412 | -.100 | -.026 | -.021 | -.344 | -.449 |
| 24 | -.171 | -.338 | -.372 | -.523 | -.082 | .070 | -.237 | -.164 |
| 25 | .133 | -.250 | -.167 | -.088 | -.095 | -.659 | -.223 | .005 |
| 26 | .637 | -.293 | .059 | -.058 | -.108 | .105 | -.198 | -.072 |
| 27 | .040 | -.037 | -.104 | -.337 | -.741 | -.028 | .022 | .147 |
| 28 | .342 | -.171 | -.226 | -.670 | -.092 | .027 | -.066 | -.073 |
| 29 | .693 | .203 | -.126 | -.102 | -.146 | -.298 | -.032 | .105 |
| 30 | .257 | -.120 | -.196 | -.286 | -.195 | -.160 | -.098 | -.572 |
| 31 | .050 | -.278 | .074 | -.399 | -.314 | -.165 | .021 | -.294 |
| 32 | .028 | -.333 | -.181 | -.508 | -.105 | -.118 | -.327 | -.070 |

They have no consistent pattern of movie attendance or feelings. They don't regard either movies or TV as realistic and assign more credibility to information found in newspapers. When they feel like watching TV or attending a movie, they refer to the newspaper schedules and make a selection. They don't read critics or plan what they will watch in advance. They use visual media for escape. Since they don't like to argue with friends and they deal with people all day in their jobs, they may be using TV and movies to escape from contact with other people.[4] They are non-analytical and tend to absorb information rather than to actively interpret it. They are not aesthetically oriented.

Factor 2: The Film Fans

The film fans majored in English, history, or drama in college and currently exhibit concern for educational causes through their occupations or serious volunteer activities. Only one film fan watches more than fourteen hours of TV per week. These people watch sports events, movies, documentaries, and some specials on television. They have one black and white TV set which is unconnected to a cable system unless the family has children of TV-watching age. Film fans regard television as a wasteland except for the programs they watch. They like PBS and especially enjoyed the "Odyssey Film Series." They would give up TV before movies. They are the most heavy downtown filmgoers of any factor. The two Ss who load heaviest on this factor attend several films per week. Film fans criticize downtown theaters for not getting critically reviewed films often or fast enough. They plan ahead to watch TV and attend films. They read critics and follow their recommendations. Film

TABLE 30

THE MOST IMPORTANT ITEMS FOR FACTOR 1, THE INFORMATION ABSORBERS*

| No. | Item | Z Score |
|---|---|---|
| 64. | I regularly check the TV schedule when I want to watch TV to see what the best thing is that's on | 2.18 |
| 62. | When I feel like going to a movie, I check the movie page and go to the one that sounds the best. | 2.04 |
| 2. | When TV concentrates on an event, it seems to be more important than it often really is. It's difficult to judge news on TV because of this. | 1.87 |
| 15. | Most of the things on TV are pretty irrelevant in terms of my interests. | 1.83 |
| 41. | I like to watch TV with other people more than by myself. | 1.76 |
| 69. | If I feel like watching TV, I can watch some pretty bad stuff. | 1.74 |
| 49. | Other people are the best source of movie recommendations. | 1.66 |
| 43. | Commercial TV isn't real or absorbing mostly because of the ads breaking the continuity. It's very difficult to be totally absorbed or to identify with characters well. | -1.61 |
| 11. | TV is more real than films. | -1.64 |
| 39. | I don't like the way movies look on my TV set. | -1.73 |
| 51. | I would never get "hooked on a TV program just because the set was on. | -1.75 |
| 19. | Generally, movies are honest about human emotion and the way people relate and feel about one another. TV often is not. | -2.08 |
| 93. | I enjoy a good knock-down argument with friends. | -2.69 |

*Only items significant beyond .05 are included. Negative items represent those statements with which this factor disagrees.

fans don't think reading is more valuable than either television or movies. They enjoy movies and TV for their own sake and use those media to understand other people and the surrounding environment. The Ss' interest in other people may correlate with their interest in education. They sometimes go to movies by themselves and frequently see the same movie more than once. They are liberal-to-radical politically.

Factor 3: The TV Haters

The TV haters are lawyers and some of the spouses are professional journalists. They are liberal-to-radical politically. They watch under seven hours of television per week. They usually have black and white sets but half of them have more than one set. Their sets are connected to a cable system. They watch news and documentaries. Some are interested in PBS and movies. They regard regular TV as a waste of time. They wouldn't watch more TV even if it were "improved." They are infrequent moviegoers and attend two or three per year. Half of them say they would give up TV before movies yet they are unaware of the movies that are on downtown and say they do not like the general selection available. They read non-fiction and are infrequent newspaper readers. Their other reading and media habits have no established pattern. They enjoy arguments with friends. They seem to feel guilty about passive absorption of TV and movies and prefer the more active leisure pursuits of reading and talking with friends. They don't use TV or movies for exercise in critical analysis.

TABLE 31

THE MOST IMPORTANT ITEMS FOR FACTOR 2, THE FILM FANS*

| No. | Item | Z Score |
|---|---|---|
| 98. | When I go to the movies, I often go with other people and talk about the movie afterward. | 2.36 |
| 67. | Movie critics are valuable people. Anyone interested in movies should follow the critics regularly. | 1.84 |
| 24. | When I watch a movie on TV, I get all the chores done first before I settle down to watch it. I watch it with the same concentration that I would apply to a movie in a downtown theater. | 1.70 |
| 89. | Watching the news or other programs with other family members often stimulates conversation. | 1.62 |
| 74. | Reading is a more valuable activity than watching either TV or movies. | -1.63 |
| 61. | When I have nothing better to do, I turn the TV set on. | -1.74 |
| 59. | It's so easy when I'm tired to come home and flick the TV set on. I think people make many choices out of sheer enertia. | -2.08 |
| 52. | I'm usually tired at night so I don't go out unless it's to something special. Movies are rarely that special. | -2.19 |
| 54. | Most movies I go to are not any good. | -2.56 |
| 95. | Pro football is probably more of a release than any of the other things I view. | -3.09 |

*Only items significant beyond .05 are included. Negative items represent those statements with which this factor disagrees. Because all high loaders on this factor loaded negatively, item signs have been reversed to properly indicate agreement-disagreement.

TABLE 32

THE MOST IMPORTANT ITEMS FOR FACTOR 3, THE TV HATERS*

| No. | Item | Z Score |
|---|---|---|
| 15. | Most of the things on TV are pretty irrelevant in terms of my interests. | 3.02 |
| 66. | At this point I have so patterned my life, that TV is far down the list. I probably wouldn't watch it even if it were greatly improved. | 2.88 |
| 93. | I enjoy a good knock-down argument with friends. | 2.41 |
| 51. | I would never get "hooked" on a TV program just because the set was on. | 2.38 |
| 74. | Reading is a more valuable activity than watching either TV or movies. | 2.29 |
| 63. | I don't usually watch a program on TV unless I know something about the content beforehand. | 1.61 |
| 10. | You get more from the news on TV than in the paper because of the pictures and format. | -1.60 |
| 75. | I enjoy the ritual attached to going to a movie. | -1.83 |
| 56. | I don't have as much time to watch TV as I would like to have. | -1.85 |
| 88. | It's sort of a nice vacation from work and worries just to shut things off and watch TV. | -1.88 |
| 92. | Because things are pretty rushed these days, I don't have time to read as many books as I would like and movies provide an efficient substitute. | -1.97 |

*Only items significant beyond .05 are included. Negative items represent those statements with which this factor disagrees. Because all high loaders on this factor loaded negatively, item signs have been reversed to properly indicate agreement-disagreement.

Factor 4: The Analytical Artists

The analytical artists have diverse occupations and interests. Most are liberals politically; a few are moderates. They watch sports events, "Masterpiece Theater," news, and light commercial TV entertainment. They also watch some specials particularly those on PBS, which they appreciate. They are analytical about content and artistic technique. They welcome ambiguity since it enables them to place their own interpretation upon a program or movie. They don't attend movies very often; two to three times per year is average. Six of the nine people on this factor would give up movies before TV. They choose TV programs and movies carefully and use them to understand the world better and not just for escape. Despite their high selectivity, they have a positive view of both television and film. They are the lowest newspaper reading factor but seven of them read the comics every day. They read more books than any other factor and make heavy use of magazines. They read an equal amount of fiction and non-fiction. They make the heaviest use of art exhibits, local live theater, and radio of any factor. In general, although they don't watch over fourteen hours of TV per week and only read one newspaper per day, they are the heaviest all around media users of any factor.

Factor 5: The Community Leaders

The community leaders all have something to do with law making. They are liberal in political philosophy. They are all over forty years old. They watch less than seven hours of television per week and attend

TABLE 33

THE MOST IMPORTANT ITEMS FOR FACTOR 4, THE ANALYTICAL ARTISTS*

| No. | Item | Z Score |
|---|---|---|
| 1. | A good TV program would raise more questions than it would answer. | 2.67 |
| 79. | I get a lot out of some movies. They're instructive in the sense that they help me to understand other people. | 1.90 |
| 40. | I think an important problem of TV is the tempo of most programs. Because there is so much time to be filled on TV, programs are often stretched out to fill a time slot instead of being paced according to artistic requirements. | 1.88 |
| 8. | Talk shows don't go anywhere in particular. I like processes for their own sake, experiences, rather than having everything move toward a specific endpoint. | 1.85 |
| 76. | I make a special effort to watch programs that have exceptional educational or cultural value. | 1.74 |
| 73. | Sometimes I enjoy a movie more afterwards than I did when I was viewing it because I've had time to think about it or discuss it. | 1.72 |
| 12. | I like movies that are slightly ambiguous and have to be figured out. | 1.69 |
| 66. | At this point I have so patterned my life, that TV is far down the list. I probably wouldn't watch it even if it were greatly improved. | -1.91 |
| 7. | I don't go to movies unless they're entertaining. I don't like to be depressed. | -1.94 |
| 87. | I go to movies for escape and relaxation. Great social commentary or good photography is just a welcome plus. | -2.64 |

*Only items significant beyond .05 are included. Negative items represent those statements with which this factor disagrees. Because all high loaders on this factor loaded negatively, item signs have been reversed to properly indicate agreement-disagreement.

less than one movie per month. They watch sports events and some movies on television. They have a moderate interest in news and special programs. They all have more than one twenty-inch color set. At least one set is connected to a cable service. They complain about commercial TV's pacing, ads, and lack of diversity. They read non-fiction and are heavy newspaper and magazine readers. They make moderate use of other media. They would give up movies, which they think are too violent, sexy, and not suitable for children, before television. They like movies as a medium better than television, however, because the screen is larger and they can get more involved. They also like the ritual of movie going and the different environment it provides. They dislike the content of the movies they see. Reading is a more valuable activity than watching TV or movies for them. They use movies and TV for escape. Mainly, they are disinterested in movies and television. They are very active in community affairs and probably just don't have time for books, TV, and movies. That attitude may explain their heavy use of periodicals.

Factor 6: The Homemakers

The four homemakers are all women, three of whom are over forty years of age. They have more children than people on the other factors. Two are liberals politically and two are moderates. They are interested in art (crafts more than fine art) and home decoration. Three are, or have been, teachers. They watch less than seven hours of television per week. They are very enthusiastic about "Masterpiece Theater" and some liked the "Odyssey Film Series." Two watch sports events. They like PBS for its programs and lack of advertising. They are the most infrequent

TABLE 34

THE MOST IMPORTANT ITEMS FOR FACTOR 5, THE COMMUNITY LEADERS*

| No. | Item | Z Score |
|---|---|---|
| 55. | I miss a lot of movies I'd like to see just because of a lack of time. | 2.20 |
| 13. | I love good TV musicals and movies made from Broadway musicals. | 1.95 |
| 74. | Reading is a more valuable activity than watching either TV or movies. | 1.92 |
| 9. | TV offers a greater variety of subject matter than movies. | 1.77 |
| 80. | Part of going to the movies is getting into another environment, getting out of the house. | 1.73 |
| 65. | It's hard to keep track of programs on TV. I wish there was some way to see a program when you have the time instead of the one or two times it's scheduled. | 1.61 |
| 46. | I check "TV Guide" regularly to see if there are any programs that I want to be sure and see. I frequently plan to watch a show several days in advance. | -1.62 |
| 58. | Even if I had a wall size screen, in color and with a good image, I wouldn't watch TV any more than I do now if the time schedule remained the same. | -1.62 |
| 94. | If there's a movie I want to go to and I can't get someone to go with me, I go by myself. | -1.70 |
| 54. | Most movies I go to are not any good. | -1.79 |
| 24. | When I watch a movie on TV, I get all the chores done first before I settle down to watch it. I watch it with the same concentration that I would apply to a movie in a downtown theater. | -1.80 |
| 14. | TV light dramas represent the ideal situation--America as contemporary morality says it should be. | -1.92 |
| 90. | If a program doesn't help you to understand the world better, it isn't entertaining. | -1.94 |
| 30. | The medium that drama is presented by does not affect me much. I can get just as involved in a ten inch screen as in a cinerama movie screen. If the image is less than desirable, I just concentrate more on the content and the way it's presented. | -2.33 |

*Only items significant beyond .05 are included. Negative items represent those statements with which this factor disagrees. Because all high loaders on this factor loaded negatively, item signs have been reversed to properly indicate agreement-disagreement.

filmgoers of any factor although several went to see The Summer of '42, a highly romantic film. They read more fiction than any other factor. Their taste in magazines includes women's and house magazines. They don't expect much or get much out of TV programs or films. They only go to "entertaining" movies, don't care about philosophical content, and don't like the movie audience. They read a lot if they are home but reading comes second to other activities. They are unconcerned with media in general and primarily are interested in their homes and families. Interestingly, the item they most highly disagree with is: "Pro football is probably more of a release than any of the other things I view." Perhaps their husbands are football addicts.

Factor 7: The Independents

The independents are liberal in political philosophy and over forty years old. They are well-traveled and cosmopolitan. They all watch under seven hours of TV per week except one man who is "hooked" on news programs and watches over fourteen hours per week. Ss on this factor like news and PBS. They never rely on other people's opinions for what to watch although they read the newspaper schedule and critics. They use TV as background noise and probably just stop to pay attention to whatever seems to be worthwhile. They like movies and want more critically reviewed and foreign films downtown. They didn't plan to watch "Odyssey" films because they'd seen many of them and don't like the way films look on a TV screen. They frequently attend films at the local university. They think reading is more valuable than either movies or TV but they include the visual media in their daily living. They

TABLE 35

THE MOST IMPORTANT ITEMS FOR FACTOR 6, THE HOMEMAKERS*

| No. | Item | Z Score |
|---|---|---|
| 35. | Having a stranger on each side of me does not appeal to me. I find the movie audience distracting. | 2.31 |
| 7. | I don't go to movies unless they're entertaining. I don't like to be depressed. | 1.71 |
| 2. | When TV concentrates on an event, it seems to be more important than it often really is. It's difficult to judge news on TV because of this. | 1.61 |
| 23. | I like pro football because it moves so fast and contains lots of action. | -1.64 |
| 34. | Being in the dark with strange people, all of whom are having the same kind of experience and wondering what the other guy is feeling is mysterious and enjoyable. | -1.68 |
| 77. | I use television news like radio or news headlines. I check to see what's happened and what I should look for in the newspaper to read in more detail. | -1.68 |
| 55. | I miss a lot of movies I'd like to see just because of a lack of time. | -2.02 |
| 53. | I sometimes go to a movie that has been made from a book, like Dr. Zhivago, because I want to see how the people who made the movie dealt with the book. | -2.06 |
| 95. | Pro football is probably more of a release than any of the other things I view. | -2.33 |

*Only items significant beyond .05 are included. Negative items represent those statements with which this factor disagrees. Because all high loaders on this factor loaded negatively, item signs have been reversed to properly indicate agreement-disagreement.

neither make a cult out of TV and film nor do they see those media as mechanical threats to print media.

Factor 8: Those Who Enjoy and Those Who Rationalize

Half of the Ss on this factor load positively and half load negatively. This means that they agree-disagree with the same items but in opposite directions. People who load positively seem to enjoy movies and TV for their own sake. They don't feel guilty about watching either just to pass time or for pleasure. They are often critical in their orientation toward what they view but they don't have to defend viewing as mental exercise. The negative loaders are very defensive about both media. They don't like esoteric movies like "Odyssey" films nor are they satisfied with the downtown selection. They seem to need reasons for watching TV or movies. This may be their attempt to rationalize what they really enjoy but cannot accept as a worthwhile use of their time. All Ss on this factor have black and white sets which are usually not connected to a cable service. The negative loaders are all liberals politically. One positive loader is a radical and the other a moderate.

## Summary

Eight factors were generated by this study of elite television and film viewers. The factors demonstrate that within one socio-economic group there are varying media attitudes. The factors also differ in the way their members use the two media. Stephenson defined the "play"

TABLE 36

THE MOST IMPORTANT ITEMS FOR FACTOR 7, THE INDEPENDENTS*

| No. | Item | Z Score |
|---|---|---|
| 58. | Even if I had a wall size screen in color and with a good image, I wouldn't watch TV any more than I do now if the time schedule remained the same. | 2.86 |
| 96. | I use TV programs as people used to use radio soap operas. I don't have to watch them. I turn the set on when I'm doing other things and listen to it. | 2.09 |
| 1. | A good TV program would raise more questions than it would answer. | 1.78 |
| 41. | I like to watch TV with other people more than by myself. | -1.74 |
| 23. | I like pro football because it moves so fast and contains lots of action. | -1.97 |
| 69. | If I feel like watching TV, I can watch some pretty bad stuff. | -2.11 |
| 81. | I don't like programs or movies that make you figure out what happened at the end. | -2.41 |
| 36. | If a movie can stand on its own as far as photography, editing, continuity, etc., go, then it doesn't have to worry about philosophy or profound content. | -2.79 |
| 2. | When TV concentrates on an event, it seems to be more important than it often really is. It's difficult to judge news on TV because of this. | -2.95 |

*Only items significant beyond .05 are included. Negative items represent those statements with which this factor disagrees. Because all high loaders on this factor loaded negatively, item signs have been reversed to properly indicate agreement-disagreement.

TABLE 37

THE MOST IMPORTANT ITEMS FOR FACTOR 8,
THOSE WHO ENJOY AND THOSE WHO RATIONALIZE*

| No. | Item | Z Score |
|---|---|---|
| 94. | If there's a good movie I want to go to and I can't get someone to go with me, I go by myself. | 3.24 |
| 69. | If I feel like watching TV, I can watch some pretty bad stuff. | 2.68 |
| 93. | I enjoy a good knock-down argument with friends. | 2.39 |
| 96. | I use TV programs as people used to use radio soap operas. I don't have to watch them. I turn the set on when I'm doing other things and listen to it. | 2.16 |
| 50. | I frequently go to see a movie more than once. | 2.14 |
| 31. | I find amateur theater very rewarding because it represents the effort of local people. I do not mind if the quality is less than perfect. | -1.66 |
| 58. | Even if I had a wall size screen, in color and with a good image, I wouldn't watch TV any more than I do now if the time schedule remained the same. | -1.75 |
| 77. | I use television news like radio or news headlines. I check to see what's happened and what I should look for in the newspaper to read in more detail. | -1.79 |
| 90. | If a program doesn't help you to understand the world better, it isn't entertaining. | -2.65 |

*Only items significant beyond .05 are included. Those who enjoy agree with positive items. Those who rationalize agree with negative items.

function of mass media as both entertainment and self-enhancement.[5] The present study indicates that while most people look to film and television for entertainment, only some people use those media for the further purpose of self-enhancement, i.e., to gain a better understanding of the world, other people, and themselves.

In general, elite viewers share an appreciation of PBS and a negative attitude toward light entertainment on commercial television. Most Ss on all factors in this study watch sports events, news, special information or cultural programs, and movies on TV. Their favorite program is "Masterpiece Theater" followed by the "Today" show. Only a few Ss watch television over fourteen hours per week or attend movies more than two or three times per month. Many Ss are liberals politically, read non-fiction or an equal amount of non-fiction and fiction, and read two newspapers per day.

There are three major differences between elite viewers who have a positive image of television and/or film and those elite viewers who have a negative image of those media. First, positive viewers see a medium as valuable in itself and not just as a diversionary activity. They use it to increase their knowledge and perceptions of the world, other people, and themselves. Second, positive viewers are usually very selective in their viewing habits and use selection sources other than just the local newspaper TV and film pages. They plan what they will view in advance and are aware of what films or TV programs will be available on a future date. Third, while actually viewing a TV program or film, positive Ss analyze its content and technique. They critically evaluate the artistic, literary, and social elements of the

film or program. Table 10 summarizes the eight factors in terms of these three major areas of difference. Other relevant areas of difference among the factors seem to be occupation, academic major, political orientation, leisure time available, aesthetic orientation, and confidence in one's own judgment about what is a "good" program of film. Concern for the problems of other people and a tendency to introspection may be other pertinent variables.

TABLE 38

DISCRIMINATING CHARACTERISTICS OF HYPOTHETICAL TYPES OF ELITE VIEWERS

| No. | Factor Name | TV Image | Movie Image | Selection Basis | Use |
|---|---|---|---|---|---|
| 1. | The Information Absorber | positive; like PBS; own large, color TV sets | positive, but inconsistent viewing habits; give up movies before TV | newspaper | escape; relaxation; information |
| 2. | The Film Fans | positive; dislike most commercial TV; own black and white sets; like PBS | very positive; high attendance; aesthetically oriented | critics; Odyssey list; TV Guide | analysis; better understanding of people and world |
| 3. | The TV Haters | very negative; own black and white multiple sets; some like PBS; reading more valuable | negative, but would give up TV before movies | don't pay attention to what's on | nonanalytical; object to passive viewing; prefer more active pursuits |
| 4. | The Analytical Artists | positive; possess aesthetic appreciation; heavy users of other media also | positive, but would give up movies before TV | don't say but highly selective | analytical, both in regard to content and aesthetics |
| 5. | The Community Leaders | negative; own large, color multiple sets; mostly disinterested in TV; reading more valuable | negative; like movies as a medium better than TV but dislike movie content; would give up movies before TV | don't pay attention; disinterested | escape |

TABLE 38 (Continued)

| No. | Factor Name | TV Image | Movie Image | Selection Basis | Use |
|---|---|---|---|---|---|
| 6. | The Homemakers | negative, but like PBS very much | very negative; rarely attend; only like movies that are not depressing | unconcerned | seem to have a need for fiction; non-analytical |
| 7. | The Independents | positive; reading more valuable | positive; want more critically reviewed and foreign films; highly selective | read critics; keep TV on and pay attention to what interests them; very independent | use TV as background; highly analytical but not concerned with technique |
| 8. | Those Who Enjoy and Those Who Rationalize | positive, but half of the subjects are defensive about liking TV; own black and white sets | positive, but half don't like esoteric movies and feel guilty about passive viewing | half are very unselective, the others selective but watch popular programs; don't say how they choose | half for pleasure, other half has multiple reasons for watching |

# LIST OF Q-SORT ITEMS

## Content

1. A good TV program would raise more questions than it would answer.
2. When TV concentrates on an event, it seems to be more important than it often really is. It's difficult to judge news on TV because of this.
3. I object to a lot of TV shows because you know what the "formula" is. You can figure it out in advance.
4. There seems to be a real problem with enjoyment of movies. People seem to intellectualize too much about them.
5. Special programming is the real value of TV. Such programs are often educational and informative.
6. I think the time when I don't enjoy TV is when I absolutely cannot identify with the characters because they are not believable.
7. I don't go to movies unless they're entertaining. I don't like to be depressed.
8. Talk shows don't go anywhere in particular. I like processes for their own sake, experiences, rather than having everything move toward a specific end point.
9. TV offers a greater variety of subject matter than movies.
10. You get more from the news on TV than in the paper because of the pictures and format.
11. TV is more real than films.
12. I like movies that are slightly ambiguous and have to be figured out.
13. I love good TV musicals and movies made from Broadway musicals.
14. TV light dramas represent the ideal situation--America as contemporary morality says it should be.
15. Most of the things on TV are pretty irrelevant in terms of my interests.
16. I like movies that are critical of society as we know it today.

17. Movie characters are more complex than TV characters, more realistic, and, therefore, more credible.

18. Art is not art if there aren't any fuzzy edges because the ambiguity allows the observer to participate, to contribute his own experiences and perceptions.

19. Generally, movies are honest about human emotion and the way people relate and feel about one another. TV often is not.

Presentation

20. The lack of depth in the TV and film image bothers me.

21. TV is not visually beautiful. It disappoints me.

22. If TV ever really challenged the movies as far as excellence of content and technique goes, I would rather stay home and watch it. I like it at home.

23. I like pro football because it moves so fast and contains lots of action.

24. When I watch a movie on TV, I get all the chores done first before I settle down to watch it. I watch it with the same concentration that I would apply to a movie in a downtown theater.

25. If I really want to watch a TV program, I have a higher level of acceptance of a blurred or distorted image than normal.

26. I really don't think about the mechanics of a film or TV program.

27. I enjoy movies more than 30-60 minute TV programs. Movies are more open-ended and allow for more thorough investigation of a problem or character.

28. I regret the fact that movies on the campus suffer from poor screening facilities, inadequate projection equipment and old prints.

29. Some of the ads on TV are done with tender loving care and they have the quality of movies but the stuff that fills in between the ads doesn't do much for the viewer.

30. The medium that drama is presented by does not affect me that much. I can get just as involved in a ten inch screen as in a cinerama movie screen. If the image is less than desirable, I just concentrate more on the content and the way it's presented.

31. I find amateur theater very rewarding because it represents the effort of local people. I do not mind if the quality is less than perfect.

32. The cuts and ads on TV movies disturb me only if I have seen the movie at a downtown theater previously.

33. I don't like movies that set you up in one way and then change gears and do something else. The whole movie has to be a "whole." The first half can't be one thing even if it's good and the second half something else even if it's good also. They have to go together.

34. Being in the dark with strange people, all of whom are having the same kind of experience and wondering what the other guy is feeling, is mysterious and enjoyable.

35. Having a stranger on each side of me does not appeal to me. I find the movie audience distracting.

36. If a movie can stand on its own as far as photography, editing, continuity, etc., go, then it doesn't have to worry about philosophy or profound content.

37. I dislike films or TV programs in which the technique is so slick or overdone that it distracts my attention from the content.

38. It disturbs me that you can see all the other things in the room around the periphery of the TV screen. You can't block them out by turning off the lights because then the screen glares.

39. I don't like the way movies look on my TV set.

40. I think an important problem of TV is the tempo of most programs. Because there is so much time to be filled on TV, programs are often stretched out to fill a time slot instead of being paced according to artistic requirements.

41. I like to watch TV with other people more than by myself.

42. I am able to lose the reality of the physical environment around me in a movie theater. I find this impossible to do at home in front of the TV screen.

43. Commercial TV isn't real or absorbing mostly because of the ads breaking the continuity. It's very difficult to be totally absorbed or to identify with characters well.

44. Watching a movie at home on TV is like listening to a good stereo record on a car radio.

## Selection Basis

45. It is a mistake to read critical reviews about a movie before seeing it. Reviews prevent a viewer from discovering things about a film for himself.

46. I check "TV Guide" regularly to see if there are any programs that I want to be sure and see. I frequently plan to watch a show several days in advance.

47. I don't read any TV criticism.

48. Sometimes I watch a particular TV program because other people I know watch it regularly.

49. Other people are the best source of movie recommendations. (friends, relatives)

50. I frequently go to see a movie more than once.

51. I would never get "hooked" on a TV program just because the set was on.

52. I'm usually tired at night so I don't go out unless it's to something special. Movies are rarely that special.

53. I sometimes go to a movie that has been made from a book, like Dr. Zhivago, because I want to see how the people who make the movie dealt with the book.

54. Most movies I go to are not any good.

55. I miss a lot of movies I'd like to see just because of a lack of time.

56. I don't have as much time to watch TV as I would like to have.

57. Going to the movies is a habit that a person either has or doesn't have.

58. Even if I had a wall size screen, in color and with a good image, I wouldn't watch TV any more than I do now if the time schedule remained the same.

59. It's so easy when I'm tired to come home and flick the TV set on. I think people make many choices out of sheer inertia.

60. People go to movies just because they feel like getting out of the house and seeing a flick. It doesn't matter what the movie is.

61. When I have nothing better to do, I turn the TV set on.

62. When I feel like going to a movie, I check the movie page and go to the one that sounds the best.

63. I don't usually watch a program on TV unless I know something about the content beforehand.

64. I regularly check the TV schedule when I want to watch TV to see what the best thing is that's on.

65. It's hard to keep track of programs on TV. I wish there was some way to see a program when you have the time instead of the one or two times it's scheduled.

66. At this point I have so patterned my life, that TV is far down the list. I probably wouldn't watch it even if it were greatly improved.

67. Movie critics are valuable people. Anyone interested in movies should follow the critics regularly.

68. Unless a movie is highly recommended, I just don't go.

69. If I feel like watching TV, I can watch some pretty bad stuff.

70. When the television set is in an easily accessible place like the living room, I watch more of it. It's better to keep the set in a harder-to-get-at place.

71. I often miss good TV programs because I don't know they're on.

72. I don't feel the same compulsion to go to a certain movie as I do to watch a good TV program. The movie will probably come back to town but the TV program will be gone forever.

Use

73. Sometimes I enjoy a movie more afterwards than I did when I was viewing it because I've had time to think about it or discuss it.

74. Reading is a more valuable activity than watching either TV or movies.

75. I enjoy the ritual attached to going to a movie.

76. I make a special effort to watch programs that have exceptional educational or cultural value.

77. I use television news like radio or news headlines. I check to see what's happened and what I should look for in the newspaper to read in more detail.

78. I go to movies because I'm interested in experiencing some sort of story line.

79. I get a lot out of some movies. They're instructive in the sense that they help me to understand other people.

80. Part of going to the movies is getting into another environment, getting out of the house.

81. I don't like programs or movies that make you figure out what happened at the end.

82. I don't feel guilty when I watch TV but I often feel I've wasted time. I could use my time more profitably.

83. I like to watch TV while I'm eating or having a drink.

84. TV dramas can enrich your life by providing you with experiences against which you can test yourself.

85. A program is entertaining if it is a game of wits. You wait until the end to see if you're right or not.

86. When I'm watching pro football, I don't look for the circus quality and even though I enjoy a good solid tackle, I'm not looking for violence. I'm interested in pass patterns, defense, what the quarterback is doing.

87. I go to movies for escape and relaxation. Great social commentary or good photography is just a welcome plus.

88. It's sort of a nice vacation from work and worries just to shut things off and watch TV.

89. Watching the news or other programs with other family members often stimulates conversation.

90. If a program doesn't help you to understand the world better, it isn't entertaining.

91. TV is not self-directed. It's almost addictive. You have to break yourself of the habit of letting the image say everything for you. You have to realize that you've got a mental pattern going on inside your head and that it needs exercise.

92. Because things are pretty rushed these days, I don't have time to read as many books as I would like and movies provide an efficient substitute.

93. I enjoy a good knock-down argument with friends.

94. If there's a movie I want to go to and I can't get someone to go with me, I go by myself.

95. Pro football is probably more of a release than any of the other things I view.

96. I use TV programs as people used to use radio soap operas. I don't have to watch them. I turn the set on when I'm doing other things and listen to it.

97. I try to watch TV. I'd like to because I want to stop thinking what I'm thinking about and shift into another gear. But it ends up annoying me instead of helping me shift focus.

98. When I go to the movies, I often go with other people and talk about the movie afterward.

99. Most people I know and talk to regularly go to most of the good movies that come to town.

QUESTIONNAIRE USED IN THIS STUDY

Questionnaire: Please check the appropriate space:

---

1. The number of hours of television I watch per week is: (include the times when you watch while you do something else, for example, eating):

under seven hours _____

seven to fourteen hours _____

above fourteen hours _____

---

2. I go to the movies:

more than once a week _____

once a week _____

several times per month _____

once a month _____

two or three times a year _____

very rarely _____

---

3. I am able to receive the public broadcasting station, KOAC-TV, on my television set:

yes _____

no _____

---

4. My television set is in the (check more than one space if you own more than one set):

living room _____

kitchen _____

bedroom _____

family room _____

den _____

other (specify) _____

---

5. My television screen is (check more than one space or one space several times if you own more than one set):

under 11 inches _____

12 to 20 inches _____

over 20 inches _____

---

6. My set is (check more than one space or one space several times if you own more than one set):

color _____

black and white _____

---

7. My television set's reception is (answer on the basis of the set you watch the most if you own more than one set):

good _____

passable _____

bad _____

varies from channel to channel _____

---

8. My television set is connected to Teleprompter cable (answer yes if any one of your sets is connected):

yes _____

no _____

---

9. The number of newspapers I read per day is:

none _____

one _____

two _____

more than two _____

---

10. I read the newspaper comics:

every day _____

only on Sundays _____

occasionally _____

never _____

---

11. I read a book at least:

every week _____

every two weeks _____

every month _____

less than one per month _____

---

12. The approximate number of magazines that I subscribe to or otherwise read regularly each issue is:

one or two _____

two to six _____

over six _____

---

13. I read:

mostly non-fiction _____

mostly fiction _____

an equal amount of fiction and non-fiction _____

---

14. My vocation or avocation demands that most of my reading be in a certain field:

yes _____

no _____

If yes, please write in the field _____

---

15. As a child, I read comic books:

very often _____

sometimes _____

rarely or never _____

---

16. As a child, I went to movies:

very often _____

sometimes _____

rarely or never _____

---

17. I attend art exhibits:

frequently _____

once in a while _____

never _____

---

18. I attend local live theater:

frequently _____

once in a while _____

never _____

---

19. I go to movies at the University of Oregon:

frequently _____

once in a while _____

never _____

---

20. I regard myself as politically:

radical _____

liberal _____

conservative _____

moderate _____

---

21. I listen to the radio:

frequently _____

once in a while _____

never _____

---

22. If I had to give up either going to the movies or watching TV, I would give up:

movies _____

TV _____

---

23. My age is:

30-39 _____

40-49 _____

over 50 _____

---

24. The number of children I have is:

one _____

two _____

three _____

four or more _____

---

25. When I go to the movie, I have to get a babysitter for my children.

yes _____

no _____

(If yes) Sometimes the problems of obtaining or paying a babysitter, prevent me from going to the movies:

yes _____

no _____

---

Please answer the following questions:

1. The names of the magazines that I read most regularly are:

2. The last art exhibit I attended was (name, place, approximate date):

3. The last local play I went to was (name, place, approximate date):

4. Other arts that I enjoy are (music, dance, etc.):

5. My college undergraduate major was _____.

6. My college graduate (if any) major was _____.

7. If I were to go back to school now, I would major in _____.

8. My present occupation is _____.

9. My feelings about Eugene's movie theaters and the movies they show are:

10. My feelings about television and the programs shown on it are (include commercial and public broadcasting if you wish):

The Xerox Corporation is currently sponsoring Film Odyssey, a Public Broadcasting System series which is shown on KOAC-TV Friday and Saturday nights. Please answer the following questions about this series of film masterpieces:

1. Do you have a list of the films and the dates they will be shown?

yes _____

no _____

---

2. Have you decided in advance which of these films you plan to watch if at all possible?

yes _____

no _____

---

3. If there is a particularly appealing movie on the Odyssey series that you have not seen but want to see, which of the following options could persuade you to go out instead? You may check several or add more of your own.

a party or other invitation to be with good friends _____

a downtown movie that you really want to see and will have no other time free to see it _____

another leisure time activity that you enjoy (dancing, sports event, etc.) _____

would not go out for any of the above reasons _____

no Odyssey films that you care that much about seeing _____

---

4. Do you see such film series as "threats" to downtown theaters and contemporary movies? Please explain your answer.

---

5. If you have already seen one of these films on Odyssey, please state which one and what your reactions were to seeing it on a television screen instead of in a theater. You might comment on such things as the absence of commercial interruption, the quality of the image, and the viewing environment.

The following list contains titles of all the movies that were shown in Eugene-Springfield downtown theaters during November, December and January, 1971-72. Please check the ones you saw during those months in Eugene or Springfield. The brackets indicate double features. Please check both if you stayed for the double feature or only one if you left after the first show.

(The Touch
(The Rover

(The Devils
(The Sweet Body of Deborah

(Bonnie and Clyde
(Bullit

(Skin Game
(Good Guys and Bad Guys

(Catlow
(Kelly's Heroes

(Johnny Got His Gun
(Road to Adventure

(See No Evil
(The Mad Room

(The Conformist
(The Confession

(Let's Scare Jessica to Death
(Rosemary's Baby

(The Panic in Needle Park
(Myra Breckenridge

Santa and the Three Bears

(Uneasy Summer
(Eat, Drink and Make Merrie

(Bless the Beasts and Children
(I Walk the Line

(Black Jesus
(Change of Mind

Millhouse

(The Anderson Tapes
(Doctors' Wives

The Greatest Story Ever Told

(The Molly Maguires
(Joe Hill

(T. R. Baskin
(The Sterile Cuckoo

(Fanny Hill
(Inga

(Tahiti
(Double Initiation

(Sweet Georgia
(A Fairy Tale for Adults

(Going Home
(The Subject Was Roses

Peter Rabbit

(Desperate Characters
(Loving

(Jennifer on My Mind
(Where's Poppa?

(Anne of a Thousand Days
(Cromwell

(Death in Venice
(The Sea Gull

(Chandler
(Walking Stick

Friends
Deep End

Planet of the Apes
Beneath the Planet of the Apes
Escape from the Planet of the Apes

9 Ages of Nakedness
Wild Gypsies
Inside Candy Egg

Brazen Women of Bluzac
A Hard Man is Good to Find

Over 18 and Ready
Lies

Big Switch
Code Name Rawhide

A Boy Named Charlie Brown
A Christmas Carol

Investigation of a Citizen
River Run

Soul to Soul
Zachariah

Born to Win
Outback

Something Big
The Great Bank Robbery

Summer of '42
Jenny

Kotch

The Railway Children
Pufnstuf

?--call for name
I a Woman Part II

Relations
Diary of a Mad Housewife

Today We Kill . . . Tomorrow We Die
Say Hello to Yesterday

Man in the Wilderness
Red Tent

Siv, Anne and Sven
A Good Time With a Bad Girl

The Go-Between
I Never Sang for My Father

Song of the South
The Wild Country

Billy Jack
Cool Hand Luke

Sometimes a Great Notion

Harold and Maude
Desperate Characters

Joy in the Morning
Adam at 6 A. M.

Diamonds are Forever

Lady and the Tramp

The Gang that Couldn't Shoot Straight
Kelly's Heroes

Black Beauty
Flight of the Doves

Star Spangled Girl
Paint Your Wagon

The Light at the Edge of the World
Cat 'O Nine Tails

All Together Now
Down Last Step

A History of the Blue Movie
Love Rebellion

References

[1]See tables in I. C. Jarvie, Movies and Society (New York: Basic Books, 1970), p. 114.

[2]Gary A. Steiner, The People Look at Television (New York: Alfred A. Knopf, 1963), p. 231.

[3]Richard Coe, "Movie Industry Becoming Specialized to Aim Product at Particular Audiences," The Washington Post, Sept. 17, 1967, section K, p. 1.

[4]For support for this argument, see Doyle Bishop and Masaru Ikeda, "Status and Role Factors in the Leisure Behavior of Different Occupations," Sociology and Social Research, 54 (January, 1970), pp. 190-208.

[5]William Stephenson, The Play Theory of Mass Communication (Chicago: The University of Chicago Press, 1967).

# APPENDIX B

## TESTS USED IN STUDIES III AND IV

# FILM ANALYTICITY SCALE

INSTRUCTIONS:
Read the following items quickly and circle either yes or no according to whether you agree or disagree with each statement. Do not circle both yes and no and do not omit any of the items. Judge on the basis of what you think most of the time and in most circumstances.

| | | | |
|---|---|---|---|
| *1. | Most movies are pretty irrelevant in terms of my interests. | yes | no |
| *2. | I rarely enjoy movies with subtitles. | yes | no |
| *3. | The major way I choose which movies I will attend is to check the newspaper theater page and see what's on. | yes | no |
| *4. | I often talk with other people about the movies we've seen. | yes | no |
| 5. | Color films are more enjoyable than black and white films. | yes | no |
| 6. | Movie critics are valuable people. I read the critics regularly. | yes | no |
| 7. | I think many movies deserve to be granted the status of of fine art rather than labeled popular culture. | yes | no |
| 8. | I've usually read something about a movie before I go to it. | yes | no |
| 9. | I like movies that are ambiguous and have to be figured out. | yes | no |
| *10. | If I know in advance that a movie is going to be depressing, I don't go to it. | yes | no |
| *11. | Reading is a more valuable activity than watching movies. | yes | no |
| 12. | I prefer to sit near the front-center of a movie theater. | yes | no |
| 13. | If there's an excellent movie showing for its last night that I haven't seen, there are very few things that I would do instead of going to it. | yes | no |
| 14. | My primary purpose in going to a movie is to relax. | yes | no |
| *15. | I have favorite movie photographers. | yes | no |
| *16. | Most movies I go to are not any good. | yes | no |
| 17. | Movies often help me to understand the actions and motivations of other people. | yes | no |
| *18. | I always note who directed a film. | yes | no |
| 19. | Movies are rarely special enough to waste time on. | yes | no |
| 20. | I only go to movies that I know something about and that I'm pretty sure will be intellectually challenging or aesthetically pleasing. | yes | no |

*Scored items for nine-item scalogram.

# THE BIOGRAPHICAL INFORMATION QUESTIONNAIRE

INSTRUCTIONS:
Continue to circle yes or no according to whether or not each of the following statements is true or false for you.

1. I have taken at least one class in filmmaking. (The class does not have to have been at this university or in college. Any formal class will do.) yes no
2. I have taken at least one class in film criticism or film appreciation. (Class could be anywhere, see the note for item 1.) yes no
3. I have taken at least one class in another art form or literature that I feel helped me to understand film better. (Do not include Film as Literature here. Put it under item 2. Any course included here did not deal directly with film.) yes no
4. As a child, I was taken to the movies often by my parents or older brother/sister. yes no
5. Before I was old enough to drive, I often went to the movies with friends or by myself. yes no
6. There is (or has been if the person is now deceased) at least one member of my immediate family who is very interested in movies. yes no
7. As a child, I had an adult friend or more distant relative who interested me in film. yes no
8. As a child, I had a friend of my own age who interested me in film. yes no
9. There is at least one member of my immediate family who is very interested in an art form other than film. yes no
10. As a child, I often attended concerts, plays, art exhibits or other artistic events other than film. yes no
11. I am very interested now in an art form other than film. yes no

    If you answered yes to item 11, please write in what that art form is and whether you are interested as an artist-maker or critic-appreciator.

    art form _____

    artist or critic? _____
12. I now read the newspaper comics every day when I am someplace that receives a newspaper daily. yes no
13. As a child, I read many comic books. yes no
14. I like TV more than most of my friends. yes no
15. Circle how old you are....17 18 19 20 21 22 or over

16. Check the one alternative below that applies to you.

    On the average I attend movies:

    1. more than once a week_____
    2. about once a week_____
    3. several times a month_____
    4. about once a month_____
    5. several times a year or every few months_____
    6. rarely (once a year or less)_____

17. Write in your college major. If you are undecided, write "undecided".

    _____

APPRECIATION TEST, FILM ORGANIZATION CHECK
WILLINGNESS TO ATTEND FUTURE GODARD FILMS QUESTION,
AND GENERAL COMMENTS QUESTION

INSTRUCTIONS: The following questions have no correct answers. Answer them according to your own opinion. Circle one answer only.

1. The film you have just seen is more a:

   a. documentary than fictional film
   b. a fictional film than a documentary
   c. about half documentary and half fictional

2.* Wind From the East has:

   a. a story line and fictional characters only
   b. a story line and real characters only
   c. a story line and both fictional and real characters
   d. no story line and fictional characters only
   e. no story line and real characters only
   f. no story line and both real and fictional characters

3. Have you ever seen this film before?

   a. yes
   b. no
   c. not sure

4. Did you like the film:

   a. a lot
   b. a little
   c. didn't like or dislike, felt neutral about it
   d. not much
   e. not at all

5. Would you:

   a. be sure and see another Godard film if it came to town
   b. maybe go and see another Godard film if it looked OK and the circumstances were right
   c. avoid ever going to another Godard film

INSTRUCTIONS: We would like to know what you think of the movie you just saw. Please write your comments below. Don't just say that the film was "great" or "rotten" but explain why you think the way you do. You can use the back of this page for additional comments.
COMMENTS:

*This same test was used for Two and Mao with the appropriate film title substituted in this item.

# THE FILM COMPLEXITY TEST

INSTRUCTIONS: Some films present a deep philosophical problem by telling a very simple, straight-forward story. Other films deal with a simple idea but present it in a complicated manner through the use of hard-to-follow techniques like flash-backs or fast-editing.

We would like you to think of four movies you have seen lately and the movie you saw tonight. Please rank order these five movies according to the four sets of instructions below. Be sure to use the same five movies for each rank order.

In order to help you to remember some films you may have seen, a list of some current films is printed below. You may use four of these films or any other four films you have seen plus the movie you saw tonight.

| | | |
|---|---|---|
| Easy Rider | The Last Picture Show | Zabriskie Point |
| Z | Love Story | Last Tango in Paris |
| The Graduate | 2001: A Space Odyssey | Catch-22 |
| The French Connection | Strawdogs | A Clockwork Orange |
| The Summer of '42 | Midnight Cowboy | American Graffiti |

---

I. Rank order five movies (including tonight's) according to how difficult you believe their subject matter is.

Least difficult
1. _____
2. _____
3. _____
4. _____
Most difficult 5. _____

II. Rank order the same five movies according to how difficult you believe their technique is.

Least difficult
1. _____
2. _____
3. _____
4. _____
Most difficult 5. _____

III. Rank order the same five movies according to how much you liked them.

Liked the least
1. _____
2. _____
3. _____
4. _____
Liked the most 5. _____

IV. Rank order the same five movies according to how much you thought about them afterwards (or in the case of tonight's movie, how much you believe you will think about it after this evening).

Thought about the least
1. _____
2. _____
3. _____
4. _____
Thought about the most 5. _____

COMPREHENSION (ANALYSIS) TEST FOR SEE YOU AT MAO

INSTRUCTIONS:
Circle the letter which precedes the answer which seems most correct to you. Do not circle more than one answer and do not omit any items.

1. The section of See You at Mao which represents "capital sound" is placed:

   a. near the end of the film
   b. near the middle of the film
   c. near the beginning of the film

2. The child in See You at Mao is memorizing:

   a. the cultural values of the bourgeois society in which we live
   b. the important dates and events of the working class struggle in England
   c. quotations from Marx and Lenin

3. Godard included the sequence of the naked young woman:

   a. because he needed a pornographic image to keep the film interesting
   b. he wanted to show someone stripped of bourgeois material acquisitions
   c. because he wanted to present an image of a naked female in a way that does not reduce her to a de-personalized sex-object

4. The shrieking machinery noise in the beginning of See You at Mao sometimes covers up:

   a. the conversation of the workers
   b. the narrator's comments on the roles of workers and students in Marxist revolution
   c. the narrator's reading from The Communist Manifesto

5. The first section of See You at Mao uses competing, contrasting sounds. The capitalist sound section primarily uses:

   a. images that contrast with sounds
   b. images that contrast with images
   c. sounds that contrast with sounds

6. During the workers' meeting, Godard keeps the camera moving around the room and does not focus on the speaker's face until the young worker speaks. Godard focusses the camera on the young worker because:

   a. his words are in tune with his actual needs, he is not groping in the dark
   b. he is the leader of the group
   c. he represents opposition to the workers

7. An imperialist movie is one which:

   a. sells the voice of the boss to the viewer
   b. presents a voice which represents the people, but is not of the people
   c. presents a concrete analysis of a concrete situation

8. The students are concerned with:

   a. revolutionary violence
   b. joining the workers in a strike at the auto plant
   c. making militant images and sounds

9. The students are immediately concerned with:

   a. rewriting a Marxist-Leninist slogan
   b. rewriting a Beatle's song
   c. teaching the workers revolutionary songs

10. According to the parts of a sentence that run through See You at Mao, a good worker is:

    a. one who can cause the capitalists much difficulty
    b. one who is eager to go where the difficulties are greater
    c. one who overlooks the difficulties and goes immediately forth to revolutionary action.

COMPREHENSION (ANALYSIS) TEST FOR TWO OR THREE THINGS I KNOW ABOUT HER

INSTRUCTIONS:
Circle the letter which precedes the answer thich seems most correct to you. Do not circle more than one answer and do not omit any items.

---

1. To which phenomenon (phenomena) does Godard pay more attention in the film you have just seen?

   a. people
   b. things
   c. people and things equally

2. Which color combination is predominant in the film you have just seen?

   a. red, white, and blue
   b. greens and yellows
   c. blue, green, and yellow

3. The 18 lessons talked about in the film you have just seen deal with:

   a. Juliette's life as a wife and prostitute
   b. Viet Nam and the U.S.A.
   c. modern industrial civilization

4. The "her" of Two or Three Things I Know About Her is:

   a. Paris
   b. Juliette
   c. Marina Vlady

5. According to Godard:

   a. a city shapes itself to the wishes and expectations of the inhabitants
   b. people must adapt their needs to fit the workings of the city
   c. no one is to blame for the quality of city life

6. According to this film, workers in Paris:

   a. have begun to rise up in revolt
   b. have succumbed to the conditions of capitalist distribution and acquisition
   c. are to be blamed for the corruption and prostitution that exist in Paris today

7. Godard's narrative comments:

   a. are often at odds with the images on the screen
   b. have little to do with what is happening in the movie
   c. are meant to confuse his audience

8. The predominant image in Two or Three Things is of:

   a. cars
   b. building construction
   c. French cafes

9. Godard's major message on prostitution is:

   a. Juliette is a prostitute
   b. everyone in industrial society is a prostitute
   c. the only real prostitutes are the people who run the city

10. The speech behind the coffee cup image is mainly about:

   a. communications problems
   b. how to film an event
   c. the economic problems of workers

COMPREHENSION (ANALYSIS) TEST FOR WIND FROM THE EAST

INSTRUCTIONS:
Circle the letter which precedes the answer which seems most correct to you. Do not circle more than one answer and do not omit any item.

---

1. The young man who sits on the edge of the stream and describes the audience watching Wind From the East represents:

   a. the enslaved working class
   b. the beautiful and false world of bourgeois cinema
   c. filmmakers of revolutionary cinema

2. The scene where an officer wrings a girl's neck while globs of red paint are thrown on them serves to:

   a. make us see the later, more realistic, strangling scene in an objective, less emotional manner
   b. make us see the later strangling scene in a more emotional manner, as really terrible
   c. both objectify our view of the later strangling and cause us to analyze what is happening

3. In the scene where the cavalry officer rides around on horseback clubbing the prisoners, Godard moves the camera:

   a. in abrupt movements but in a precise, formal pattern
   b. in abrupt, chaotic movements
   c. in abrupt, erratic movements that serve to emphasize the brutality of the action

4. The purpose of the long opening shot of the couple lying on the grass with their arms bound together is to:

   a. bore us so that the following action will be more shocking
   b. to destroy our Hollywood expectations and arouse our curiosity
   c. to show us how modern industrial society imprisons young workers in a web of romantic fantasies

5. Godard puts down the Russian filmmaker Eisenstein because Eisenstein:

   a. glorified past events
   b. glorified the present struggles of the people
   c. helped make Nazi films

6. The central problem of Wind From the East is:

   a. what is wrong with modern industrial society
   b. what workers ought to do
   c. how to make revolutionary films

7. According to Godard:

   a. a revolutionary filmmaker should show the miseries of the masses
   b. reinforce the masses' self-image of misery and thus spur them to revolution
   c. reinforce the masses' ability to struggle by showing their present struggles

8. In one sequence of Wind From the East a man stands at a dusty crossroads and a pregnant lady comes up and asks him a question. What do the two roads lead to?

   a. the cinema of aesthetic adventure and philosophical inquiry and the Third World cinema
   b. the way to self-criticism and transformation
   c. Nixon-Paramount and Brezhnev-Mosfilm

9. The title Wind From the East implies that Godard admires the philosophy and social practices of:

   a. Russia
   b. China
   c. both Russia and China

10. For Godard self-criticism is:

   a. a danger to be avoided by active revolutionaries because it fills them with self-doubt
   b. a stage that has now passed for people concerned with the state of society
   c. a useful and necessary tool for those who struggle to transform society

THE CONTENT SPECIFIC ATTITUDE TEST FOR
TWO OR THREE THINGS I KNOW ABOUT HER*

INSTRUCTIONS:
Quickly read the following items and circle the number which best indicates your degree of agreement-disagreement with each statement. Don't skip any items and don't mark more than one number per item. We have only 30 minutes to complete this booklet so proceed as fast as you can.

| ITEM | STRONGLY AGREE | | | | | STRONGLY DISAGREE |
|---|---|---|---|---|---|---|
| 1. To live in contemporary society one is forced to prostitute oneself in one way or another. | 6 | 5 | 4 | 3 | 2 | 1 |
| 2. A person can very well prostitute himself by means of the mind as well as just the body. | 6 | 5 | 4 | 3 | 2 | 1 |
| 3. People in general do not like what they do for a living. | 6 | 5 | 4 | 3 | 2 | 1 |
| 4. Corporations are run without regard for the betterment of the lives of the people whom they affect. | 6 | 5 | 4 | 3 | 2 | 1 |
| 5. In contemporary society material possessions have become the focus of adult life. | 6 | 5 | 4 | 3 | 2 | 1 |
| 6. The war in Viet Nam was just another example of the exploitation of lower and lower-middle class people by modern industrial society. | 6 | 5 | 4 | 3 | 2 | 1 |
| 7. In industrial society the care of material objects such as cars is as important as the care of people. | 6 | 5 | 4 | 3 | 2 | 1 |
| 8. Both our language and our cultural heritage keep us from critically observing what is really going on in our society. | 6 | 5 | 4 | 3 | 2 | 1 |

*Nettler and Huffman's R-C Scale (14 items) was added to this test when it was presented to the Ss.

THE CONTENT SPECIFIC ATTITUDE TEST FOR
SEE YOU AT MAO*

INSTRUCTIONS:
Quickly read the following items and circle the number which best indicates your degree of agreement-disagreement with each statement. Don't skip any items and don't mark more than one number per item. We have only 30 minutes to complete this booklet so proceed as fast as you can.

| ITEM | STRONGLY AGREE | | | | | STRONGLY DISAGREE |
|---|---|---|---|---|---|---|
| 1. Bourgeois perpetrators of industrial society have destroyed all human relationships except those of naked self-interest. | 6 | 5 | 4 | 3 | 2 | 1 |
| 2. Workers ought to unite and strike to gain the means of production. | 6 | 5 | 4 | 3 | 2 | 1 |
| 3. Work is no longer a part of a worker's life but a sacrifice of his life because all he produces for himself is a wage. | 6 | 5 | 4 | 3 | 2 | 1 |
| 4. Work is not a way of making the worker's life meaningful but only a means to exist. | 6 | 5 | 4 | 3 | 2 | 1 |
| 5. Working class women are the exploited of exploited. | 6 | 5 | 4 | 3 | 2 | 1 |
| 6. Failure for a woman in capitalist society means not to be selected by a man. | 6 | 5 | 4 | 3 | 2 | 1 |
| 7. Women are trapped by the system, by their class, and by their sex. | 6 | 5 | 4 | 3 | 2 | 1 |
| 8. There is only one way to eliminate class war and that is to oppose war with war. | 6 | 5 | 4 | 3 | 2 | 1 |

*Nettler and Huffman's R-C Scale (14 items) was added to this test when it was presented to the Ss.

THE CONTENT SPECIFIC ATTITUDE TEST FOR
WIND FROM THE EAST*

INSTRUCTIONS:
Quickly read the following items and circle the number to the right of each item which best indicates your degree of agreement-disagreement with each statement. Don't skip any items and don't mark more than one number per item. We have only 30 minutes to complete this booklet so proceed as fast as you can.

| ITEM | STRONGLY AGREE | | | | | STRONGLY DISAGREE |
|---|---|---|---|---|---|---|
| 1. The class that controls the means of production controls the means of intellectual output. | 6 | 5 | 4 | 3 | 2 | 1 |
| 2. Union officials translate the worker's struggle into the language of the owner. Thus, they betray the workers. | 6 | 5 | 4 | 3 | 2 | 1 |
| 3. Leaders who ask those in revolt to cooperate with the government or ruling power betray those whom they represent. | 6 | 5 | 4 | 3 | 2 | 1 |
| 4. The real problem of socialist revolution now is not to define what is wrong with capitalist society but to find a method for bringing about change. | 6 | 5 | 4 | 3 | 2 | 1 |
| 5. You can't be a real Marxist if you just read Marxist literature. You have to struggle and criticize both yourself and society. | 6 | 5 | 4 | 3 | 2 | 1 |
| 6. Intellectuals have to forget their intellectualism and join the masses if the revolution is to be achieved. | 6 | 5 | 4 | 3 | 2 | 1 |
| 7. The only way to really overcome capitalism is through armed struggle. | 6 | 5 | 4 | 3 | 2 | 1 |
| 8. It's right to rebel against modern capitalist society. | 6 | 5 | 4 | 3 | 2 | 1 |

*Nettler and Huffman's R-C Scale (14 items) was added to this test when it was presented to the Ss.

# APPENDIX C

## ATTITUDE TEST INTER-ITEM, ITEM-SCALE, INTER-SCALE CORRELATIONS FOR ALL FILMS

R-C INTER-ITEM AND ITEM-SCALE
PEARSON PRODUCT MOMENT CORRELATIONS FOR COMBINED CONTROL GROUP

| ITEM | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | Scale |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 9 | 1.00 | | | | | | | | | | | | | | |
| 10 | .42+ | 1.00 | | | | | | | | | | | | | |
| 11 | .03 | .03 | 1.00 | | | | | | | | | | | | |
| 12 | .26+ | .29+ | -.18* | 1.00 | | | | | | | | | | | |
| 13 | .12 | .15* | .12 | .10 | 1.00 | | | | | | | | | | |
| 14 | -.04 | .19+ | -.02 | .17* | -.03 | 1.00 | | | | | | | | | |
| 15 | .02 | .05 | -.09 | .06 | .16* | -.05 | 1.00 | | | | | | | | |
| 16 | .31+ | .40+ | -.03 | .43+ | .10 | .22* | .03 | 1.00 | | | | | | | |
| 17 | -.16* | -.31+ | .11 | -.08 | .10 | -.06 | -.07 | -.24+ | 1.00 | | | | | | |
| 18 | .28+ | .31+ | .04 | .27+ | .15* | .10 | .06 | .27+ | -.13* | 1.00 | | | | | |
| 19 | .26+ | .26+ | -.04 | .23+ | .08 | .30+ | .03 | .23+ | .01 | .20+ | 1.00 | | | | |
| 20 | .10 | -.05 | .01 | .22+ | .33+ | -.16* | .09 | .04 | .15* | .11 | -.03 | 1.00 | | | |
| 21 | .29+ | .17* | .04 | .14* | -.02 | .13* | -.08 | .20+ | -.12 | .21+ | .24* | -.17* | 1.00 | | |
| 22 | .24+ | .36+ | -.16* | .37+ | .09 | .21+ | -.02 | .24+ | -.19+ | .33+ | .28+ | .15* | .10 | 1.00 | |
| Scale** | -.56+ | -.58+ | -.15* | -.57+ | -.42+ | -.34+ | -.20+ | -.57+ | -.01 | -.57+ | -.54+ | -.32+ | -.38+ | -.53+ | 1.00 |

N = 163-167
* $p < .05$
\+ $p < .01$
** negative because item values were reversed to obtain final score

CONTENT SPECIFIC ATTITUDE TESTS INTER-ITEM, ITEM-SCALE AND INTER-SCALE PEARSON PRODUCT MOMENT CORRELATIONS FOR APPROPRIATE CONTROL GROUPS

See You at Mao

| ITEM | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | R-C Scale | Mao Scale |
|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1.00 | | | | | | | | | |
| 2 | .25+ | 1.00 | | | | | | | | |
| 3 | .36+ | .32+ | 1.00 | | | | | | | |
| 4 | .32+ | .20* | .68+ | 1.00 | | | | | | |
| 5 | .24+ | .17* | .17* | .25+ | 1.00 | | | | | |
| 6 | .08 | .15 | .20* | .32+ | .13 | 1.00 | | | | |
| 7 | .32+ | .12 | .15 | .24+ | .29+ | .43+ | 1.00 | | | |
| 8 | .33+ | .15 | .17* | .13 | .08 | .26+ | .17* | 1.00 | | |
| R-C Scale** | -.45+ | -.45+ | -.60+ | -.54+ | -.47+ | -.42+ | -.43+ | -.38+ | 1.00 | |
| Mao Scale** | -.62+ | -.50+ | -.68+ | -.71+ | -.49+ | -.57+ | -.58+ | -.47+ | .81+ | 1.00 |

N = 97
* $p < .05$
\+ $p < .01$
** negative because item values were reversed to obtain final score

CONTENT SPECIFIC ATTITUDE TESTS INTER-ITEM, ITEM-SCALE AND INTER-SCALE PEARSON PRODUCT MOMENT CORRELATIONS FOR APPROPRIATE CONTROL GROUPS

Two or Three Things I Know About Her

| ITEM | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | R-C Scale | Mao Scale |
|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1.00 | | | | | | | | | |
| 2 | .41+ | 1.00 | | | | | | | | |
| 3 | .34+ | .14 | 1.00 | | | | | | | |
| 4 | .41+ | .24+ | .37+ | 1.00 | | | | | | |
| 5 | .21+ | .27+ | .39+ | .40+ | 1.00 | | | | | |
| 6 | .22+ | .23+ | .27+ | .42+ | .47+ | 1.00 | | | | |
| 7 | .22+ | .14 | .21+ | .35+ | .35+ | .34+ | 1.00 | | | |
| 8 | .21+ | .14 | .16* | .18* | .24+ | .15* | .12 | 1.00 | | |
| R-C Scale** | -.54+ | -.38+ | -.46+ | -.65+ | -.43+ | -.49+ | -.54+ | -.32+ | 1.00 | |
| Two Scale** | -.64+ | -.54+ | -.58+ | -.70+ | -.68+ | -.64+ | -.56+ | -.46+ | .79+ | 1.00 |

N = 121
* $p < .05$
\+ $p < .01$
** negative because item values were reversed to obtain final score

CONTENT SPECIFIC ATTITUDE TESTS INTER-ITEM, ITEM-SCALE AND INTER-SCALE PEARSON PRODUCT MOMENT CORRELATIONS FOR APPROPRIATE CONTROL GROUPS

Wind from the East

| ITEM | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | R-C Scale | Wind Scale |
|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1.00 | | | | | | | | | |
| 2 | .28+ | 1.00 | | | | | | | | |
| 3 | .10 | .10 | 1.00 | | | | | | | |
| 4 | .02 | .09 | -.26+ | 1.00 | | | | | | |
| 5 | .23* | .27+ | .11 | .16 | 1.00 | | | | | |
| 6 | .13 | .15 | .02 | .08 | .22* | 1.00 | | | | |
| 7 | .05 | .11 | .01 | .04 | -.11 | .38+ | 1.00 | | | |
| 8 | -.05 | .11 | -.24+ | .18* | .16 | .01 | .09 | 1.00 | | |
| R-C Scale** | -.27* | -.45+ | -.19* | -.27+ | -.31+ | -.37+ | -.32+ | -.38+ | 1.00 | |
| Wind Scale** | -.47+ | -.58+ | -.20* | -.37+ | -.57+ | -.60+ | -.46+ | -.34+ | .70+ | 1.00 |

N = 96
* $p < .05$
+ $p < .01$
** negative because item values were reversed to obtain final score

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